LONG LIVE VINYL

ISSUE 09
DECEMBER 2017
£6.99

BUY A NEW TURNTABLE
20 designs for under £500

The Beatles
Magical Mystery Tour

FEATURED
Feeder
Henry Rollins
Edith Bowman

DYLAN REVISITED

- Sony's 15 album reissues
- The man behind the myth
- Definitive collector's guide

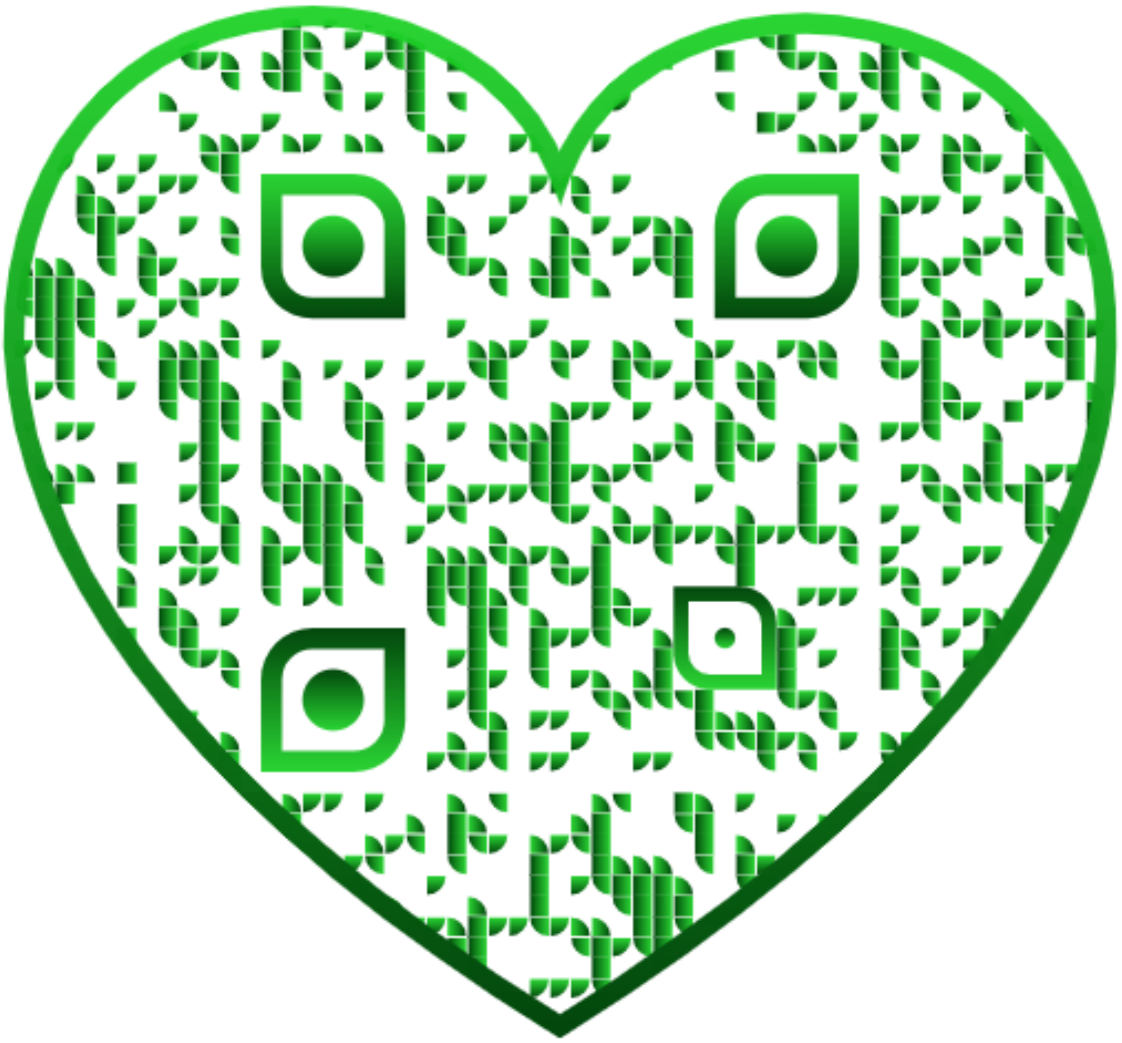
CLASSIC ALBUM
LET IT BLEED

REVIEWED
REM, Beck, St Vincent, Morrissey, Alison Moyet, Gary Numan, T. Rex, The The, Johnny Cash

THE MAGAZINE FOR VINYL LOVERS

9 772398 911015 09 >
ANTHEM
ISSUE 09
DEC 2017
PRICE £6.99

worldmags.net



Get exclusive discounts on signed, limited edition art prints in our Record Store Promo with the code LLV2017

hypergallery.com

Welcome...

Who is Bob Dylan to you? When you close your eyes and conjure up an image of this towering musical genius, do you see early-60s Bob, on the cover of *The Freewheelin'*, strolling through snowy Greenwich Village with girlfriend Suze Rotolo? Do you see 22-year-old protest-singer Bob in 1963, railing against racism in front of 200,000 people on *Only A Pawn In Their Game* before Martin Luther King's 'I have a dream' speech? Is it mid-60s Bob, coolest man on earth, cigarette and sunglasses, striding onto the Manchester Free Trade Hall stage, plugging in an electric guitar, facing the boos and legendary "Judas" catcall and defiantly telling The Hawks to "play fucking loud"?

To some, it's the mid-70s comeback of *Blood On The Tracks* and *Desire*, or the uncompromising, contrary force who left us with just one brilliantly crafted volume of his *Chronicles* autobiography series, then… silence; and turned the other cheek at the praise other lesser beings lap up so greedily when he was finally awarded a Nobel Prize for literature. What's undeniable is Dylan did more than almost any artist to further the concept of the album as a collection of original songs, and his staggering achievement in just five years of unleashing *Bob Dylan*, *The Freewheelin'*, *The Times They Are A-Changin'*, *Another Side Of Bob Dylan*, *Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde On Blonde* will never be repeated. Dylan's defining decade, of course, was the 1960s. As the 50th anniversary year of the Summer Of Love draws to a close, much of this issue focuses on those 10 years; we revisit The Beatles' *Magical Mystery Tour* – arguably the decade's last great EP – and unearth some other valuable vinyl gems from that era. Teri Saccone chats to the man they call Mouse, psychedelic artist Stanley Miller, who created sleeves and posters distilling the very essence of the Flower Power boom for the Grateful Dead, Jefferson Airplane and Janis Joplin, and our Classic Album is a record that soundtracked the death of that idealistic, technicolour decade, the dark-hued *Let It Bleed* by The Rolling Stones.

Dylan did more than almost any artist to further the concept of the album as a collection of original songs

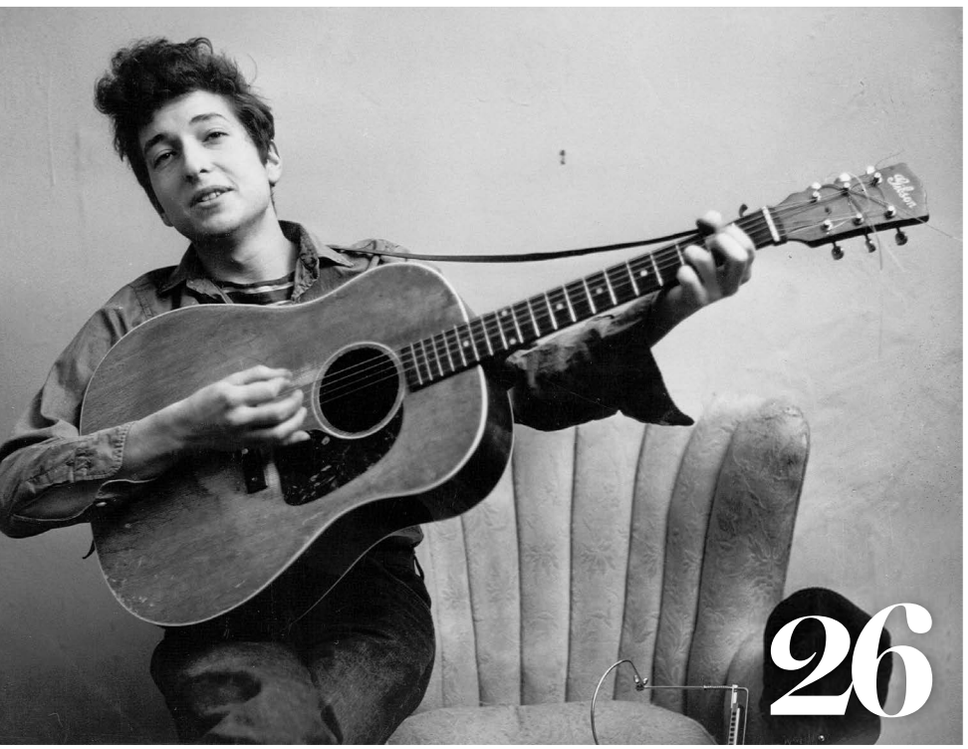
It's not all about the 60s this issue, though. We hear from Henry Rollins, Feeder's Grant Nicholas and Edith Bowman on why vinyl continues to matter in the modern musical landscape, head to Brooklyn for The Trip and the idyllic isolation of The Isle Of Eigg to meet the man behind Lost Map Records. Thanks for reading.

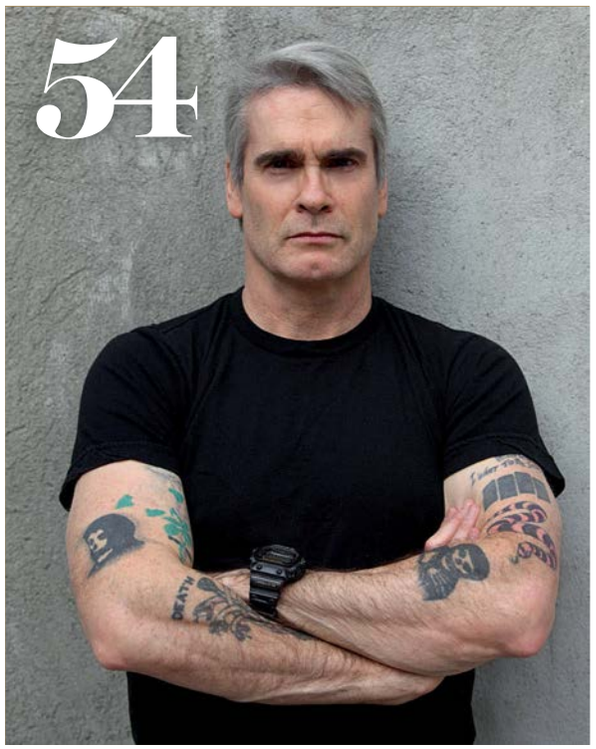
Gary Walker *Editor*

LONGLIVEVINYL

92

BOOKS
albums OF THE month
ROUGH TRADE
80


26


54

76

20

112

58

SUBSCRIBE TODAY
FREE GIFT: HEADPHONES BY AUDIO-TECHNICA WORTH £77!
US SUBS OFFER P69
XMAS OFFER P88
FREE!
SAVE 30%

LONG LIVE VINYL

Features

MAGICAL MYSTERY TOUR 20
As it reaches its 50th birthday, we take a trip with The Beatles' psychedelic EP

COVER STORY
DYLAN REVISITED 26
As Sony reissues 15 Dylan treasures, we ask which of the great man's many personas is closest to the real one?

THE ESSENTIAL **BOB DYLAN** 30
40 must-own cuts from the peerless back catalogue of rock's greatest-ever lyricist

FEEDER 38
Feeder's Grant Nicholas reflects on 21 tumultuous years in the Brit-rock game

EDITH BOWMAN 44
The radio personality and blogger on her obsession with vinyl culture

COVER STAR **STANLEY MILLER** 48
The 60s pioneer known as Mouse on his iconic psychedelic artwork

WHY VINYL MATTERS
HENRY ROLLINS 54
The frontman, writer, author, actor and comedian dispenses his wisdom

CLASSIC ALBUM
LET IT BLEED 60
The Stones' 60s swansong is a melting pot of paranoia, politics and stellar songcraft, with a tragic backstory

LABEL STORIES
LOST MAP RECORDS 70
Johnny Lynch, aka Pictish Trail, runs a record label from the Inner Hebrides

TALKING SHOP
TRUCK STORE 76
Inside Oxford's vinyl cornucopia

THE TRIP **BROOKLYN** 80
Mark Elliott crosses NYC's East River to check out the crate-digging delights

BUDGET TURNTABLE BUYER'S GUIDE 92
Snag yourself a record deck for under £500 with our essential Buyer's Guide

114

News

ON THE RECORD 7
News, plus regular features, including:

CRATE DIGGING 9
The Vapors

SIMON SAYS 11
Simon Raymonde of Bella Union

STORY BEHIND THE SLEEVE 12
Beastie Boys – *Licensed To Ill*

ON THE RADAR 14
Flyte

STUDIO SNAPSHOT 18
Sam Cooke

DIGGING FOR VICTORY 100
Mark O'Shaughnessy

Regulars

CHOICE CUTS 90
Vashti Bunyan – *Just Another Diamond Day*

THE BIG REISSUE 101
RVNG Intl.

HI-FI DIY... 118
Valve-amp Revamp, Part 3

THE VINYLIST 122
Show off your record collection here

Reviews

ALBUMS
RE-RELEASES 102
The latest re-releases and boxsets

NEW RELEASES 104
A round-up of the best new music

GENRE HOPPING 111
Country/Americana

worldmags.net

LONG LIVE VINYL

The *Long Live Vinyl* team pick their favourite Dylan albums

Gary Walker
Blood On The Tracks

Owen Bailey
Desire

Sam Willis
Bringing It All Back Home

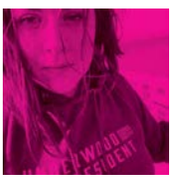
Andy Cottle
The Freewheelin' Bob Dylan

Ian Peel
Oh Mercy

Meet our expert contributors…

Simon Raymonde
Simon was the bassist and keyboard player in the Cocteau Twins; he's currently in Lost Horizons. He launched the independent label Bella Union in 1997. His label has been a home to bands including Fleet Foxes, The Flaming Lips, Midlake, Father John Misty, John Grant, Explosions In The Sky and Lanterns On The Lake. He's also produced many great albums.

Teri Saccone
A veteran music journalist who grew up in New York, Teri voraciously pored over album sleeves as a child, studying studio and songwriting credits. Later, she was sucked into the vortex of the music industry while still at university. A sometimes beauty and fashion writer, besides the aural wonders of vinyl, she loves the aesthetics of album design and artwork.



Laura K Williams
Laura started her journalism career covering news and features for regional and national newspapers and magazines. She went on to edit *247 Magazine* and has contributed to a wide range of music publications, including *Clash*, *Classic Pop* and *Louder Than War*. As the founder of Figure 8 Festival, she helped raise thousands of pounds for charity.

Huw Price
Huw spent 16 years as a pro audio engineer, working with the likes of David Bowie, Primal Scream and Nick Cave. His book, *Recording Guitar & Bass*, was published in 2002, and he's a regular contributor to our sister title, *The Guitar Magazine*. He has a passion for collecting and restoring classic hi-fi equipment and building preamps and speakers.

Gareth Murphy
London-born but Dublin raised, Gareth Murphy's childhood was enlivened by his father's work in the 1970s and 80s as a pioneer concert promoter. Now based in Paris, he has produced numerous compilations and is the author of *Cowboys And Indies – The Epic History Of The Record Industry*. He has just completed Seymour Stein's memoirs, *Siren Song*, which will be released next year.

Anthem Publishing
Piccadilly House,
London Road, Bath BA1 6PL
Tel **+44 (0) 1225 489 984**

Editor **Gary Walker**
gary.walker@anthem-publishing.com
Creative Director **Jenny Cook**
jenny.cook@anthem-publishing.com
Art Editor **Andy Cottle**
andy.cottle@anthem-publishing.com
Founder & Editor At Large **Ian Peel**
ian.peel@anthem-publishing.com
Production Editor **Owen Bailey**

Contributors
Dan Biggane, Jennifer Otter Bickerdike, Neil Crossley, Alex Duce, Mark Elliott, John Pickford, Steve Harnell, Gareth Murphy, Mark O'Shaughnessy, Chris Parkin, Huw Price, Simon Raymonde, Paul Rigby, Teri Saccone, Marielle Scholten, Gary Tipp, Wyndham Wallace, Laura K Williams, Sam Willis, Daniel Dylan Wray

ADVERTISING
Senior Ad Sales Exec **Sam Willis**
sam.willis@anthem-publishing.com

ANTHEM PUBLISHING
Managing Director **Simon Lewis**
simon.lewis@anthem-publishing.com

CEO **Jon Bickley**
jon.bickley@anthem-publishing.com
Head Of Marketing & Production
Verity Travers
verity.travers@anthem-publishing.com

LICENSING
Regina Erak *regina.erak@globalworks.co.uk*

PRINT & PRODUCTION
Print **William Gibbons & Sons Ltd**
Tel **+44 (0) 1902 730011**
Distributed by **Marketforce (UK) Ltd**
5 Churchill Place, Canary Wharf,
London E14 5HU
Tel **+44 (0) 20 378 79001**

ANTHEM PUBLISHING PPA

All content copyright Anthem Publishing Ltd 2017, all rights reserved. While we make every effort to ensure that the factual content of *Long Live Vinyl* magazine is correct, we cannot take any responsibility nor be held accountable for any factual errors printed. Please make every effort to check quoted prices and product specifications with manufacturers prior to purchase. No part of this publication may be reproduced, stored in a retrieval system or resold without prior consent of Anthem Publishing Ltd. *Long Live Vinyl* magazine recognises all copyrights contained within the issue. Where possible, we acknowledge the copyright holder.

ppa The Professional Publishers Association Member

On the record

THE DOORS GET STRANGE

50 years on from the release of The Doors' sophomore album, original engineer Bruce Botnick returns to the original mono mixes to oversee a new remaster

The Doors' second album *Strange Days* is reissued for its 50th anniversary on 17 November. The original mono mix has been remastered for this edition and the whole project has been overseen by the album's original engineer, Bruce Botnick.

***Strange Days* was recorded while the band were at the height of their success: their eponymous debut had been released in January 1967 and while its singles – including *Light My Fire* – hit the charts throughout the year, the group used their spare moments to record an immediate follow-up at Sunset Sound studios in Hollywood, and managed to have it in stores by September 1967.**

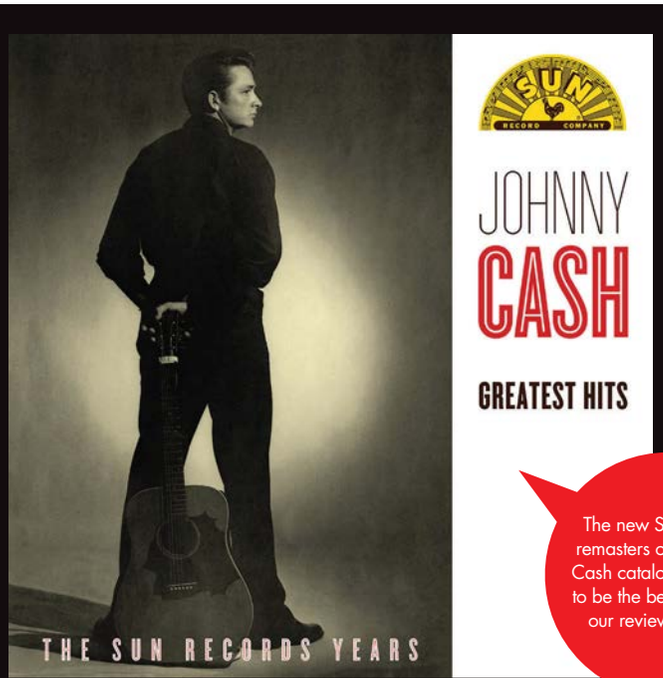
While some of the songwriting on this set actually predates their debut (*My Eyes Have Seen You* was penned in 1965, and *Moonlight Drive* was among their first compositions), the Sunset sessions took them down an experimental path. "Having a larger budget allowed the band to spend more time experimenting in the studio," Rhino Records' archive team says. "They used an eight-track recorder for the first time, which resulted in some memorable overdubs, like the double-tracked guitar on *When The Music's Over*, while the trippy keyboard sound on the album's title track is actually one of the earliest appearances of a Moog synthesiser in a rock song…"

FUTURE SOUNDS
Podcast website thestrangebrew.co.uk hails The Dials' new album, *That Was The Future*, for "fans of Anglophile psych and early prog", and it's on heavy rotation at *Long Live Vinyl* towers, having now appeared on 180g vinyl.

CHOICE COLDCUTS
Coldcut take their *30th Anniversary* tour across Europe in October and November and their latest release is a 10" single with an exclusive remix of their Bollywood collab with On-U Sound, *Kajra Mohabbat Wala*.

GIMME SHELTER
***Shelter* is a new 10" EP by singer-songwriter Charlotte Carpenter, released via her own Let It Go label. *Hey Mr Cowboy* is brand new, while *Fire* and *Lately* are getting their first vinyl airing.**

Here's Johnny!



The Johnny Cash catalogue is set to ride again – on vinyl – courtesy of Charly Records. The label kicks off a major reissue series this month with the 180g vinyl-only release of the 20-track *Greatest Hits – The Sun Records Years*, which includes such classics as *I Walk The Line*, *Folsom Prison Blues* and *There You Go*.

Long Live Vinyl can reveal that seven more special Cash releases will follow across the course of next year. *His Hot And Blue Guitar* and *The Songs That Made Him Famous* are manufactured and ready for release at the end of January. They'll be followed by *Greatest!* and *Sings Hank Williams And Other Favorite Tunes* at the end of March, *Now Here's Johnny Cash* and *All Aboard The Blue Train* at the end of May and *The Original Sun Sound* at the end of July.

Each album will be cut from the original master tapes at top UK mastering facilities, and will come courtesy of Matt Colton and Barry Grint at Alchemy Mastering and Nick Robbins at Sound Mastering.

The new Sun Records remasters of the Johnny Cash catalogue promise to be the best yet – read our review on p103

On the record

REA VIEW MIRROR
We were first to break the news of Chris Rea's new album *Road Songs For Lovers* back in Issue 5, and it's out now on gatefold-sleeve, double-heavyweight vinyl, as he heads off on a European tour.

HARRY HAUL
Breaking news for soundtrack fans: a limited-edition box of the first five *Harry Potter* film scores – spanning 10 picture discs – is in the works over at Rhino Records. We'll have more info next issue.

RESURREXION TIME
CousteauX are Liam McKahey and Davey Ray Moor, with a little help from Carl Barât. Test pressings and a tie-in graphic novel of their eponymous new LP are available from the band's own web store at www.cousteaux.com.

A CERTAIN RATIONING
MUTE REISSUE MANC FUNK PUNKS

Manchester and Factory Records funk/punk pioneers A Certain Ratio get some long-overdue archive attention from Mute Records this month, with the start of an ongoing reissue series. The project kicks off on 24 November with 1980's *The Graveyard And The Ballroom* on black vinyl, replicating the original edition's 'limited-edition colour PVC sleeve' (and, analogue fans, a 500-edition cassette), 1981's *To Each* on red vinyl, and 1986's *Force* on yellow.

23 February 2018 will see vinyl editions of *I'd Like To See You Again* and, from the CD era, *Good Together* and *acr:mcr*. Mute Records, who list the artists inspired by ACR as Talking Heads, LCD Soundsystem, Happy Mondays, Franz Ferdinand, ESG, Factory Floor and Andrew Weatherall, tell us there'll be a new compilation in April 2018, "followed by further releases and a rarities boxset".

Triple Maiden

Iron Maiden draw their *The Book Of Souls* project to a close with the release of a triple-LP live compilation, which draws from recordings across the two-year, 39-country *The Book Of Souls* World Tour. The running order matches the concert's setlist, but with cuts from different dates. "This meant listening to literally hours upon hours of tapes from every show," Maiden founder/bass player Steve Harris tells *Long Live Vinyl*, "to select material and construct a sound that would run consistently across the whole album… and capture the excitement of a new country like El Salvador alongside such regular favourites as Donington or Wacken."

POPMASTER LIVE IS BACK!

Following the success of this year's Popmaster Live!, our sister title *Classic Pop* has announced that the event is returning in 2018.

Classic Pop will be teaming up with Radio 2's quizmaster Ken Bruce and Phil 'The Collector' Swern for another fun-filled live quiz on 3 March, sponsored by Audio-Technica. Feedback from this year's event was extremely positive and there was praise for "the variety of questions and great atmosphere". Next year, the quiz will further test your knowledge on a wide range of pop music from the late 70s, iconic 80s and early 90s. The event takes place at 155 Bishopsgate in London and VIP ticket holders will get the opportunity to meet Ken and Phil at a drinks reception. Early Bird tickets, costing from £25 to £55, can be booked at popmasterlive.eventbrite.co.uk

CRATE DIGGING WITH... The Vapors

Originally discovered by The Jam's Bruce Foxton, famed for archetypal New Wave hit *Turning Japanese* and with a legacy of classic and collectable records, The Vapors are enjoying a renaissance. Lead singer Dave Fenton, guitarist Ed Bazalgette, bassist Steven Smith and original drummer Howard Smith talk **Ian Peel** through their vinyl inspirations…

DAVID BOWIE
HUNKY DORY

"The best album ever, I would say, was Bowie's *Hunky Dory*," says lead singer and songwriter Dave Fenton on the Thin White Duke's fourth studio LP. "It stayed on my record deck for months and I didn't play anything else."

DAVID BOWIE
PIN UPS

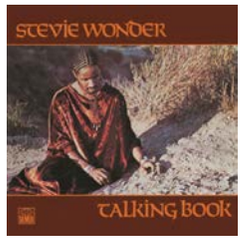
"I could pick any from the cluster of early-70s Bowie," agrees Ed Bazalgette, "but I'll go for *Pin Ups*. A strange choice, sure: an album of covers from such an original songwriter, but each song is so perfectly realised."

CAPTAIN BEEFHEART…
SAFE AS MILK

Another choice from Dave: "Beefheart's first album still sounds original and fresh even now. When it was released in 1967, it was unlike anything I'd ever heard. And if I could add another to this list, it would be *Sgt. Pepper*…."

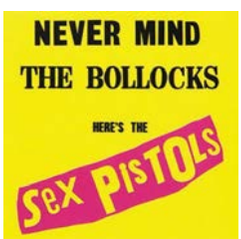
LED ZEPPELIN
LED ZEPPELIN II

Steven Smith: "This album totally blew me away with its power, and I remember I used to have to listen to either *Whole Lotta Love* or *Heartbreaker* every day before I went to school, to be able to face it."



STEVIE WONDER
TALKING BOOK

"The first album I ever bought was Stevie Wonder's *Talking Book*," says Howard Smith, The Vapors' original drummer (with Michael Bowes taking the drumstool for live gigs last year). "It's a fabulous record."



SEX PISTOLS
NEVER MIND THE BOLLOCKS...

"It wasn't until punk came along that I felt an overwhelming excitement and inclusion into the world of music," says Smith. "There are two other essential early punk LPs: the debuts from The Damned and The Clash."

LOVE
FOREVER CHANGES

"This became a touchstone for much of what we did in The Vapors," Ed explains. "It was one of Dave's favourites, too. When we released *Magnets*, *Time Out* said *Isolated Case* had the sound and feel of *Forever Changes*."

FLAMIN' GROOVIES
SHAKE SOME ACTION

"I still have this," says Ed, "though the grooves are seriously worn. The title track is a pop masterpiece, though at the time, I'm sure I remember them being pitched here in the UK as a US garage band."

FUNKADELIC
ONE NATION UNDER A GROOVE

Ed Bazalgette: "This 12" single has to get an honourable mention. But also The Velvet Underground's *Live At Max's Kansas City*, The Jam's *In The City* and Magazine's third LP, *The Correct Use Of Soap…*"

ECHO & THE BUNNYMEN
HEAVEN UP HERE

"…Finally," says Ed, "let's have this: the second Bunnymen album. And then on to Neil Young's *After The Gold Rush*, Alice Cooper's *Billion Dollar Babies*, The Who's …*Sell Out* and Dusty Springfield's *Greatest Hits*!" ●

OMEGA AUCTIONS

THE NUMBER 1 AUCTION HOUSE WORLDWIDE FOR VINYL

QUARTERLY AUCTIONS OF
RARE & COLLECTABLE VINYL AND MUSIC MEMORABILIA
PLUS ONE OFF SPECIALIST SALES
11TH NOVEMBER: RARE & COLECTABLE VINYL RECORD 'LIVE FROM UTRECHT'
20TH NOVEMBER: MUSIC MEMORABILIA & THE QUEEN COLLECTION
21ST NOVEMBER: RARE & COLLECATBLE VINYL RECORDS

IF YOU ARE LOOKING TO SELL A SINGLE ITEM OR AN ENTIRE COLLECTION
OUR NO. 1 PRIORITY IS TO ENSURE YOU GET THE BEST POSSIBLE PRICE
GENRES INCLUDE ROCK, PROG, PSYCH, INDIE, PUNK, ROCK N ROLL, JAZZ, FOLK, BLUES, NORTHERN SOUL, SOUL, DISCO, MOTOWN, FUNK, REGGAE & MORE

COLLECTED - The Alan Wilder/Depeche Mode Collection. A historic equipment, vinyl & memorabilia auction. One off sale for Alan Wilder.
Total sales value £300,000

ALAN MCGEE (CREATION RECORDS)
Collection of artwork and memorabilia from McGee's time in the music business
Total sales value £30,000

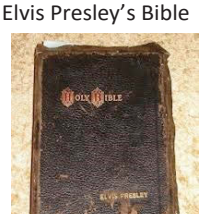
PORL THOMPSON (THE CURE)
Auction of instruments, equipment, stage clothing, artwork & memorabilia.
Total sales value £75,000

THE IAN CHAPEL COLLECTION
A life's work. One off sale of one collectors entire collection of over 5,000 records.
Total sales value £80,000

Ringo's Help Cape

SOLD £61,000

Elvis Presley's Bible



SOLD £59,000

63 Beatles Negatives

SOLD £29,900

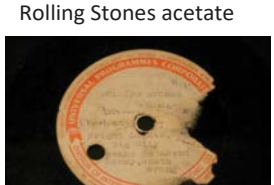
Oasis Demo

SOLD £6,075

SOLD £6,785

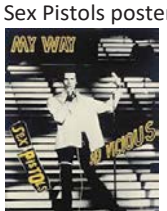
SOLD £1,955

Rolling Stones acetate



SOLD £4,012

Sex Pistols poster



SOLD £1,121

Please Please Me b/g stereo

SOLD £10,527

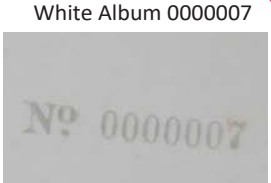
SOLD £1,900

SOLD £1,579

Signed 7" Please Please Me

SOLD £8,600

White Album 0000007



SOLD £23,000

SOLD £11,000

SOLD £4,100

Worldmags.net

Simon says

SIMON RAYMONDE

Bella Union's founder salutes the crop of streetwise new bands who are restoring his dwindling faith in the music industry

Acutely aware as I am that any piece beginning along the lines of "When I were a lad…" is likely to be met with raised eyebrows, I am going to start by saying that when I joined Cocteau Twins in 1983, things were very different for musicians in what we now call 'indie bands'. Money was not something that we understood, talked about, expected nor cared about. We were just excited to be making music, playing shows, putting out records and doing what we had always wanted to do.

We had no lawyer, no manager, no accountant (we finally got all of these eight years later, but I can't say things were really any better once we had them). We had a publisher, but we didn't really know what publishing was, and we certainly didn't get paid anything. We started to become successful quite quickly, but still had no idea about money. When we played a sell-out show, the next day we went and bought guitars and pedals. We never spent the money on ourselves, just our band. We lived in bedsits for years, but we were slowly accumulating a nice selection of guitars and pedals… and then eventually we got a tape machine and some bits of outboard gear to help make our recordings sound better.

By the time *Blue Bell Knoll* came out in 1988, we had built our first studio, with the help of some brawn from the boys in Dif Juz (4AD band we loved), who knew how to do plastering and building stuff – and while we were selling well over 100,000 albums at this time, we still had no manager or accountant and ended up in a right old pickle, as we'd never paid any tax or VAT since the beginning. Even though we didn't play any shows in 1988 following the *Blue Bell Knoll* release, we had sold out the Town And Country Club and the National Ballroom in Kilburn in 1986, and managed to buy a small mixing desk and tape machine. Before long, we were able to make all our records in our own studio, which had been a dream for a long time. For a while, we took a room in William Orbit's luxurious home in St John's Wood. But we couldn't make as much noise as we wanted, and we ended up in an industrial estate in North Acton, taking on a unit and building our first studio there. It was also the studio that

I've noticed this year a whole breed of new bands who have that same punk-rock attitude as my band had 35 years ago

Pump Up The Volume by M|A|R|R|S was made in. For years, the only silver disc I ever had was for that track. The irony isn't lost on me.

Running Bella Union for 20 years, I've seen drastic change, and not always for the better. There is, though, a light flickering in the distance. I see it as a new dawn. The view I held for years, that labels rip off artists and can't be trusted, was clearly going to take a long time to wash off, and as the power axis shifted between artist-manager-lawyer-agent-label, the ever-shrinking cash pie was only going to end up with less going to artists. Having been exasperated for years about falling physical sales, it troubled me that some bands (as represented by their lawyers, anyway) were still seeking the same-size advances as in the heyday. As some labels were still somehow paying them, I have seen such a mess unfolding – akin to what happened with the major labels in the 80s and 90s.

The old, dumb-as-fuck major-label model of signing a new band for crazy money, putting them in the studio with expensive producers, never releasing the record – then, three years later, dropping them with the band looking at a million pounds of debt on a record that never saw the light of day, has been happening again within the indie labels. The major labels just about got away with incurring such losses on these deals, as they usually had one or two huge acts who sold millions. But the indies won't survive this kind of model in 2017.

However, this year, I've noticed a whole breed of new bands who have that same punk-rock attitude as my band had 35 years ago, and I am so energised by it! They don't want money just for the sake of it, 'cos they're smart enough to see that bands who don't sell thousands of copies of their debut album are again getting dropped with debt that will likely never be repaid. The new breed, like The Beat Escape, Will Stratton, Hilang Child, Field Division, Ari Roar, Broen and Pom Poko, are lean and smart. They want to put out records and tour relentlessly, but they don't expect handouts. It may well prove to be a false new dawn, but regardless, my faith is restored and there is hope. ●

SIMON RAYMONDE *has a new band, Lost Horizons, with Richie Thomas from Dif Juz. Their debut LP 'Ojalá' is out 3 November, with a full UK tour that month*

worldmags.net

#7 Licensed To Ill

Beastie Boys

The Beastie Boys announced their arrival on the sleeve of 1986 debut *Licensed To Ill* with a potent symbol of rock 'n' roll excess brought crashing to earth – a picture of their own imaginary private plane smashing, on the rear cover, into a cliff face. The idea, claims the album's producer Rick Rubin, was inspired by Led Zeppelin's infamous winged debauchery vessel, the Boeing 720 Starship airliner. "The Beastie Boys were just a bunch of little guys and I wanted us to have a Beastie Boys jet. I wanted to embrace and somehow distinguish, in a sarcastic way, the larger than life rock 'n' roll lifestyle," said Rubin. Over to collage artist David Gambale, otherwise known as World B. Omes, who created the final image in crayon from a montage of multiple plane components. There's devilment everywhere in the design; the number on the plane's tail cheekily reads 'Eat Me' when read backwards and the Beasties' logo bears more than a passing resemblance to the Harley-Davidson motif. If you turn the sleeve on its side, it's not too difficult to imagine a male member, standing proud – or, when viewing the gatefold, an oversized stubbed-out joint.

worldmags.net

Now Spinning

The 12 essential tracks on *Long Live Vinyl*'s turntable this month will go well with this issue's companion beer, Millionaire from Wild Beer – a chocolate and salted caramel milk stout, perfect now the nights are drawing in…

***1 Ee Chê* – Anna Homler And Steve Moshier (RVNG Intl.)**
2 I Am The Walrus – The Beatles (Apple/EMI)
***3 Don't Think Twice, It's Alright* – Bob Dylan (Sony)**
4 Sound Of Birds – Feeder (BMG)
***5 Liar* – Rollins Band (Imago Records)**
6 Monkey Man – The Rolling Stones (Decca)
***7 Yungpawel* – Ed Dowie (Lost Map)**
8 Sliding Doors – Flyte (Island Records)
***9 She Led Me Away* – Lost Horizons (Bella Union)**
10 Wow – Beck (Virgin EMI)
***11 Pills* – St. Vincent (Loma Vista)**
12 Miami – Baxter Dury (Heavenly)

Who On Cue

Doctor Who materialises on vinyl on 24 November, with the first two in a series of eight classic-era soundtracks being released as gatefold-sleeve editions.

The first is from Christmas 1963's William Hartnell-era *The Daleks*. The second is a two-LP set of *Red Dwarf* composer Dominic Glynn's cues from the final story of the Sylvester McCoy era, *Survival*.

Most of the music on this set has never been released before, with a few tracks being previewed on 2014's *Doctor Who: The 50th Anniversary Collection* compilation.

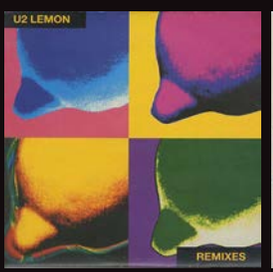
FREEWHEELIN' INTO 2018

Sony's Bob Dylan vinyl-reissues series (see our feature on p26 for details), continues with five titles on 3 November – including *Before The Flood* with The Band – followed by a further four LPs, taking in the 2010 mono version of *John Wesley Harding* one week later. The set rounds out in late November and early December with six more titles, including 1963's sophomore classic *The Freewheelin' Bob Dylan* and 2001's Grammy Award-winning *Love And Theft*.

buying or selling vinyl?

since 1987, the 991.com team has been buying & selling vinyl. we always want mint condition LPs, EPs, 45s, CDs, posters, programmes, music memorabilia & more.

from the Classic Pop to the obscure: 80's, 70's, 60's pop & rock prog, psych, blues, folk & jazz.



selling? bring your mint items to monthly Kent or London buying days or other times by appointment. free appraisals given - check the site for dates, venues & directions.

buying and collecting? fill the gaps in your collection with 15% off at 991.com - use CPSUMMER15 at the checkout.

01474 815 010
sales@991.com

991.com answer the call

991

worldmags.net

On The Radar

FLYTE

London four-piece take their sweet time to confront the darkness on a dreamy debut

Flyte didn't rush their debut record, *The Loved Ones,* and their patience has paid off – evidenced by an album awash with classic-pop sensibilities, dreamboat harmonies and thoughtful lyricism.

The boyishly handsome London quartet have been together for three years, building a cult live following and releasing cover versions of songs by Joni Mitchell, David Bowie and Arcade Fire. However, there was no urgency to commit their first album to tape. Recruiting Australian producer Burke Reid, known for his work with Courtney Barnett, they set about steadily constructing a considered, stately collection of songs drenched in Beach Boys-esque harmonies.

"We thought it was very important, especially in this day and age," says singer William Taylor, "to know exactly what we were aiming for with this first record. It's the blueprint for all our albums to come, the first chapter, if you like. The last few years have been crucial for us in terms of figuring out who we are, testing stuff out on the road, developing songs, throwing things away and understanding what makes us the most fulfilled creatively.

"We knew we wanted to make something that you could listen to from start to finish and have the proper album experience. Also to make proper use of four voices working together. Other than that, it was a process of discovery as we were making it, lots of trial and error, lots of whittling away, but always with the four of us live in the room, and the vocals always round one mic."

Despite the beatific vocal tide that ebbs and flows throughout, Flyte explore dark subjects, such as eating disorders and the 12-step programme, on *The Loved Ones.*

"We definitely like to address the big subjects that cross our paths," says Taylor. "It's a fine line, though; you want a song to be open enough that anyone can project their own feelings onto it. But each track is definitely an exorcism of one dark feeling or another. The music is how we celebrate whatever pain we might be in, and you hope that, ultimately, it does the same for others."

All four members of Flyte are record collectors, Taylor citing Pixies, Bowie, Paul Simon, The Beatles, The Cure, The Smiths and Van Morrison among their chief influences. And he says that being signed to Island Records – a label that's been home to countless musical giants – provided additional inspiration. "It's definitely an honour to be placed on the same shelf as so many heroes – Tom Waits, Nick Drake, PJ Harvey, Bob Marley, Amy Winehouse, King Crimson… the list is endless. Subconsciously, maybe it encouraged us to think big creatively. When you have artists like that to live up to, you have to be yourself and never be artistically compromised."

Flyte's debut album, The Loved Ones, is out now on Island Records. See www.flytetheband.com for more info ●

wordmags.net

OMD

THE PUNISHMENT OF LUXURY

OUT NOW
CD / LTD DLX CD+DVD
VINYL
COLLECTORS BOXSET

UK TOUR
23/10 - 22/11

Classic Pop

★★★★

omd.uk.com

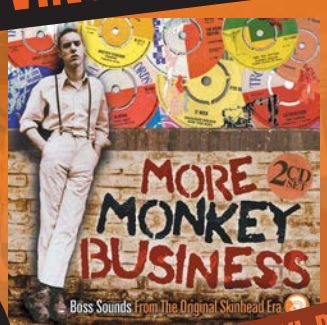
100%

BMG

10x7" VINYL BOX, 20 RARE & PREVIOUSLY UNRELEASED TRACKS, FEATURING A FASCINATING ESSAY FROM BRIAN KEYO.

OUT NOW!

7" VINYL BOX SETS



10x7" VINYL BOX

8x7" VINYL BOX

TROJAN

www.trojanrecords.com

Zex Appeal

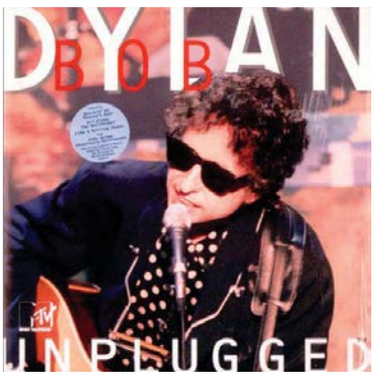
Surely Edinburgh DJ Dale Lush is not the only owner of a copy of Beyoncé's *Lemonade* yellow-vinyl edition that's mispressed with punk-rockers Zex? Well, we're yet to hear of anyone else who has one. And he's posted a video of the record playing on Twitter to prove it's real! "Due to human error at the Celebrate Records plant in Germany, which Sony Music uses to manufacture vinyl," the label said in a statement, "a small amount of the European run of the Beyoncé *Lemonade* vinyl included music from Canadian punk band, Zex, on Side A. Beyoncé and Zex were not aware of or responsible for the mispress. Fans who purchased the vinyl will be refunded and given a replacement copy."

SCENE AND HEARD

Some ground-breaking new earphones called Lifelike have just smashed their target on crowdfunding platform Indiegogo by 152%, recently hitting $30,434, courtesy of 226 backers. Described as "the first earphones that let anyone record immersive 3D audio in seconds", Lifelike is the idea of a Chinese company called Scenes Sounds, which recently won the prestigious Innovation Award 2017 at CES Asia. "You could use Lifelike for listening to music," Durant from Scenes tells us, "but what these earphones are really good at is recording binaural, or three-dimensional, audio: the kind of thing that previously required big, weird, ear-shaped rigs!" Prices start from $79 for the Early Bird Lifelike 3D Headset, which starts shipping in December.

YOUR MOST VALUABLE VINYL

Our friends at 991.com trawl through the crates and bring us four more prized collectables. All values are for mint or near-mint condition copies



BOB DYLAN

UNPLUGGED

1995 US first issue 11-track double LP, recorded at Sony Music Studios in New York on 17 and 18 November 1994. Issued in a single-pocket picture sleeve with lyric inners and, ideally, the original intact hype sticker and shrink wrap, C267000.

Value **£100+**

THE BEATLES

MAGICAL MYSTERY TOUR

Now rare, 1967 UK six-track mono 7" double EP, front laminated gatefold booklet picture sleeve with blue lyric sheets, internal flipbacks and solid centre labels with 'Sold In UK' text, MMT1. Near-mint copies can fetch more than £100.

Value **£100+**

ROLLING STONES

LET IT BLEED

1977 Dutch Decca label, limited-edition nine-track stereo red vinyl version with full-colour picture sleeve.

Value **£50+**

TALK TALK

SPIRIT OF EDEN

1988 UK first-press six-track LP, complete with lyric inner, picture sleeve. A departure from the early synth-pop incarnation of the band, this is a mature, almost jazz-like at times, work of sheer brilliance. PCSD105.

Value **£50+**

IAN PEEL'S LINER NOTES

I think we can all agree that the sound quality of a picture disc is nothing like that of a trad-black vinyl. But I still became addicted to the format from the moment I first saw one…

To begin with, I just wasn't sure why I was becoming addicted. I remember venturing into WHSmith's expansive record department in the mid 80s and spotting a box of picture discs on the counter. And there I saw *Sister Of Mercy* by Thompson Twins, in the shape of one of the spaceship graphics that ran across their *Into The Gap* album cover.

From that moment on, for many years, I was hooked on picture discs. I was lucky in that I was a Twins fan, as the 'fourth member' of the group was graphic designer Andie Airfix, who elevated their pop music to something far more artistic. And, although I didn't realise it at the time, picture discs were so absorbing because they were the total embodiment of art and music. The artwork didn't contain the music, as with standard black-vinyl records. The art was the music, and vice versa. Two creative elements literally fused together.

Although I didn't realise it at the time, picture discs were so absorbing because they were the total embodiment of art and music

So after *Sister…*, I backtracked and bought another Airfix artwork in the form of the *Doctor! Doctor!* shaped disc and it all reached a peak with the set of three interlocking jigsaw-piece-shaped discs for *You Take Me Up*. That was my first 'most coveted record', and I spent ages searching for a copy, or rather a set of three copies.

It was a spiral of addiction from then on. I would buy records purely for the creativity of the picture disc, with no idea of how the music would sound. Sometimes it was a blessing: Engine Room's *Your Kiss Is A Weapon* 7" TV-shaped disc being a prime example. Other times, a disappointment: Grace Jones' *Party Girl* wasn't her finest moment, despite the shaped disc with stand-up plinth.

In the 90s, the heyday of the picture disc was over. Although they'd existed in the 70s, there was precious little budget put towards them. Likewise, in the 90s, budgets started to run dry and the short-lived 'picture CD' format didn't have quite the same allure.

Come the Noughties, the format made a small resurgence, and so did my interest. In 2009, I picked up a numbered 7" square of La Roux's *Bulletproof* (my first picture-disc purchase for more than two decades), though I never played it, because I'd set up my first Spotify subscription.

Skip forward to the current decade and, although I'm not quite sure why, the bottom seems to have fallen out of the market for collectable picture discs. Or so it seemed at a record fair the other day, when I started snapping up a sub-format I'd never bothered with back in the day: the 7" round. Nowadays, they look excessive; but at their zenith, they were at the rather boring end of the design spectrum.

30 years later, though, it was fun to dig back in and I picked up Level 42's *Out Of Sight Out Of Mind* for £4; Yello's *I Love You (In Amazing 3D)* – literally – a snip at £2 and Adam And The Ants' *Ant Rap*. And part of its design brings the whole story full circle. Just under the credits, a rather heavy-handed warning: "Sound quality of this picture disc may not be comparable to that of a conventional disc." ●

STUDIO
SNAPSHOT

SAM COOKE

RCA Studio, Los Angeles, 1959

This stunning shot captures Sam Cooke at the microphone in RCA Studio, LA in 1959, the year he made *Tribute To The Lady* – his homage to the great Billie Holiday, who died on 17 July that year. Recorded between November and December, and featuring a strings section conducted by René Hall, the record was reissued on 180g vinyl in 2015.

Five years after its original release, Cooke was dead, shot by motel manager Bertha Franklin. He had recorded 29 Top 40 singles, brought gospel to a younger, wider audience and had shown an unprecedented level of business savvy for a young artist in founding the SAR label. Cooke had been an outspoken champion of civil rights and inspired virtually every R&B and soul vocalist who followed him, being described variously as 'the inventor of soul music' and the greatest singer the genre ever knew. When he was laid to rest in Chicago, 200,000 people queued to see his body.

MAGICAL MYSTERY TOUR

THE LAST GREAT EP OF THE 60S?

The Beatles rounded off an incredible year in 1967 with a surreal Boxing Day TV special. **John Pickford** takes an in-depth look at the accompanying soundtrack and examines the Extended Play format's curious ride through the decade

Christmas 1967 was a bountiful time for fans of the Fab Four. Hot on the heels of their Summer Of Love masterpiece *Sgt. Pepper's Lonely Hearts Club Band*, The Beatles unveiled *Magical Mystery Tour* – a 52-minute psychedelic film with accompanying soundtrack EP. Rounding off a year of psychedelia, which had begun back in February with the release of the magnificent double A-side *Strawberry Fields Forever* and *Penny Lane*, *Magical Mystery Tour* was The Beatles' final flirtation with Flower Power before they decided to get back to their rock 'n' roll roots.

Conceived as a colour television special showcasing six new songs, the *Magical Mystery Tour* film was panned by critics following its initial BBC TV broadcast – in black and white – on Boxing Day 1967. 50 years on, the film has acquired cult status, its irreverent humour and barely-strung-together vibe (including an anarchic performance from the Bonzo Dog Doo-Dah Band) anticipating the madcap humour of *Monty Python's Flying Circus*. Top movie directors such as Martin Scorsese continue to sing its praises as an innovative piece of filmmaking. "For me," he opined in a 2012 documentary, "it certainly still holds up… The freedom of the picture was very important." It's now considered an early pioneer of the road-movie genre.

Paul McCartney got the idea for *Magical Mystery Tour* during a visit to the USA in April 1967, where he encountered LSD advocate Ken Kesey and his followers the Merry Pranksters, who toured the States in their psychedelic-painted coach. Impressed with what he saw, McCartney fused the idea of the acid-fuelled Pranksters with the British tradition of charabanc outings to mystery seaside towns, which offered day trippers a lazy afternoon on the beach followed by a boozy journey home.

With recording sessions commencing almost immediately following the completion of *Sgt. Pepper…* – and over a month before the release of that groundbreaking album – *Magical Mystery Tour* ushered in a new era for The Beatles. No longer committed to concert tours, the group were free to record at a leisurely pace, often using studio time to compose new material and indulge in lengthy, meandering jamming sessions.

On 25 June 1967, in between sessions for *Magical Mystery Tour*, The Beatles took part in the first worldwide live television broadcast, performing *All You Need Is Love* for a potential audience of 400 million. Two months later, while the group were at a Welsh retreat with their adopted Indian guru Maharishi Mahesh Yogi, their manager Brian Epstein was found dead from an apparently accidental overdose; his last visit to a Beatles recording session was for the *Magical Mystery Tour* song, *Your Mother Should Know*.

In the immediate aftermath of Epstein's death, the group recorded *Magical Mystery Tour*'s psychedelic highlight *I Am The Walrus*, its title inspired by *The Walrus And The Carpenter* from Lewis Carroll's *Through The Looking-Glass*…. John Lennon later revealed that musical inspiration came from hearing the two-note siren from a distant police car while sitting at the piano in his Weybridge mansion.

The seemingly gobbledegook lyrics were, according to Lennon's longstanding friend Pete Shotton, inspired by a letter from a pupil of their former school Quarry Bank, explaining that his English class was analysing The Beatles' lyrics. Amused by this, Lennon and ▶

Getty

Shotton recalled an old playground chant: 'Yellow matter custard, green slop pie – all mixed together with a dead dog's eye'.

Expanding on this, Lennon pieced together a venomous lyric, taking swipes at, among other things, education, law and religion. Years later, he explained that he was also satirising Bob Dylan's wilfully oblique songs, remarking: "Dylan got away with murder. I thought, 'I can write this crap, too'; you know, you just stick a few images together and you call it poetry."

I Am The Walrus was John Lennon's only major contribution to *Magical Mystery Tour*, allowing Paul McCartney to produce three of the six tracks, including the title track and the beautifully poignant ballad *The Fool On The Hill*, while George Harrison provided the monotonic psychedelic dirge *Blue Jay Way*; the instrumental *Flying* – credited to Harrison, Lennon, McCartney, Starkey – completed the film's soundtrack.

The six new songs produced for the *Magical Mystery Tour* film were insufficient to fill an album so, ever inventive, The Beatles came up with the idea of a unique double EP. With three songs on each 7" disc, the vinyl was housed in a deluxe gatefold sleeve, boasting psychedelic artwork and a 28-page booklet featuring pictures from the TV special, along with a cartoon storyboard and lyrics to the songs.

Retailing at 19s 6d (nineteen shillings and sixpence), the package cost almost double the price of a standard EP and more than three times the price of a single.

FLYING OFF THE SHELVES

Always mindful to offer their fans excellent value for money, Beatles press officer Tony Barrow announced in *Melody Maker*: "The Beatles were anxious to keep the cost of the whole production under one pound, and EMI cooperated with this." The *Magical Mystery Tour* EP was a huge success, selling over 500,000 copies by Christmas 1967, earning The Beatles a silver-disc award and reaching No. 2 in the UK singles chart, behind their latest 45, *Hello, Goodbye.*

In the USA, where the EP format never took off, the *Magical Mystery Tour* soundtrack was expanded to album length, with the inclusion of 1967 singles *Strawberry Fields Forever*; *Penny Lane*; *Hello, Goodbye*; *All You Need Is Love* and its B-side *Baby, You're A Rich Man*. Finally released in the UK in 1976, the *Magical Mystery Tour* album is now considered part of the group's official discography.

OTHER BEATLES EPS

***Magical Mystery Tour* – with its deluxe gatefold packaging and 28-page booklet – may be the last great EP of the 1960s, but The Beatles were certainly no strangers to the format, and their immense popularity meant that they broke a few records for EP sales in the process. For Beatles collectors, therefore, while rarity is not an option, perfect condition is… find any of these beauties nestling in the loft in a mint or near-mint condition and you may be in for a pleasant surprise.**

FIVE COLLECTABLE 1960S EPS

Some notable rarities and desirable releases on EP from the 60s

1. THE KINKS
Kinks
1968 Pye NEP 24296
Released towards the end of the EP format's heyday, this 1968 release features the song *David Watts* along with three more choice cuts from the band's *Something Else* LP. Mint originals are rare and highly sought after, commanding prices of around £250.

2. THE YARDBIRDS
Over Under Sideways Down
1966 Columbia SEG 5821
This EP's front cover features a negative image of the band's eponymous LP, colloquially known as *Roger The Engineer* in honour of recording engineer Roger Cameron, caricatured on the sleeve. Another £250 item, when mint.

3. THE PRETTY THINGS
On Film
1966 Fontana TE 17472
The soundtrack to a short promotional film of the same name, this EP features their minor 1965 hit *Midnight To Six Man* as well as the controversially titled *£.S.D* – was that simply Pounds Shillings and Pence or an acidly contrived pun? £150 for a decent copy.

4. THEM
Them
1965 Decca DFE 8612
Van Morrison's band's EP features their debut Top 10 hit *Baby Please Don't Go*, although not its B-side *Gloria*, which had not yet been elevated to 1960s garage-band classic status. A rare export edition housed in a different sleeve has sold for over £1,000. £80 should buy you the standard issue.

5. THE ROLLING STONES
Five By Five
1964 Decca DFE 8590
The Stones' second EP was a big hit and featured exclusive material recorded at Chicago's legendary Chess Studios. Its address – 2120 South Michigan Avenue – is immortalised in the title of one of the EP's tracks. Original copies can still be found for under £10.

By the end of 1967, the Extended Play format was losing popularity and began to be phased out. Only a week before the release of *Magical Mystery Tour*, *Record Retailer* – the trade paper for the UK music industry – published its final EP chart and by the end of the decade, EP releases were few and far between.

It was a different story in the early 1960s; EPs offered a handy and cost-effective way to own the standout tracks from popular LPs or catch up with an artist's previous hits. The Beatles' first EP, *Twist And Shout*, released in July 1963, featured four tracks from the group's debut album *Please Please Me*, then topping the album chart. Demand for the EP was phenomenal, with unprecedented advance orders.

Fan magazine *The Beatles Monthly Book* reported that: "Dealers ordered 55,000 copies in HALF AN HOUR one day last week!!!". The *Twist And Shout* EP sold over 650,000 copies by the end of 1963, making it the fourth-best-selling record of the year; it remains the best-selling EP of all time.

The group's second EP, *The Beatles' Hits*, was released in September 1963, just as their fourth single *She Loves You* topped the UK singles chart. Featuring the group's first three singles – *Love Me Do*, *Please Please Me* and *From Me To You*, along with the B-side *Thank You Girl* – the disc sold over a quarter-of-a-million copies at the height of Beatlemania in Britain, enabling the group's new fans to complete their collections without having to shell out for three singles.

Most 1960s EPs followed this tradition of compiling recent hits or LP highlights. However, sometimes, the Extended Play format was employed to issue exclusive material and the result was often some of the most interesting – and collectable – releases of the 1960s.

The Who's 1966 EP *Ready Steady Who* was released in the aftermath of the group's legendary appearance on the popular TV programme *Ready Steady Go!*, featuring two exclusive Pete Townshend compositions, as well as a wild cover version of the *Batman* TV theme. 1968 saw the release of arguably the last great 60s EP to boast exclusive content. The Move – said by many to be

THE TWIST AND SHOUT EP SOLD OVER 650,000 COPIES IN 1963 – IT REMAINS THE BEST-SELLING EP EVER

OTHER 60S COLLECTABLES

Not all 60s Extended Play releases were created equal. As well as original material, the format was used as a way to compile recent hit singles for some, and to showcase live tracks for others…

EPS OFTEN EVOKE THE 1960S ERA MORE VIVIDLY THAN ORDINARY SINGLES

the only group to rival The Who's dynamic and destructive stage shows – released *Something Else From The Move*, a five-track EP showcasing songs recorded live at London's Marquee club. Today, copies of both The Who and Move EPs fetch £75 each.

As the 1960s drew to a close and sales of rock albums soared, the pop-music market split in two, with rock fans adopting the long-playing album as a serious artform, while teeny-boppers continued to spend their pocket money on the 45rpm 7" single. This dichotomy had no place for Extended Play records; the EP was gone for now, but never forgotten.

We caught up with Ashley Wood, a collector of British rock 'n' roll and 1960s beat music, to take a look at his impressive EP collection and ask him why he loves the format. "45s were hardly ever issued with picture sleeves in the 60s, but EPs came in glossy, laminated covers that often featured an exclusive picture of the artist. They evoke the era more vividly than ordinary singles, and often had sleeve notes with information not available elsewhere."

AN EXTENDED COLLECTION

Most of Ashley's collection comprises music from the beat-group boom of 1963 to 1968. However, he's also a huge fan of UK artists from the pre-Beatles era. "Before The Beatles came along, British artists played second fiddle to the American rockers," he says. "But I think that while The Beatles and Stones built the Emerald City, artists such as Billy Fury and Johnny Kidd & The Pirates certainly laid the Yellow Brick Road."

With complete runs of EPs from all the popular 60s groups – The Beatles, The Rolling Stones, The Who, The Kinks and many more – Ashley's collection contains many rare and desirable items. "The rarest EP in the collection is The Kinks' (eponymously titled) EP from 1968," he explains. "It leads off with *David Watts* (later covered by The Jam), but EPs were on the way out by then and it sold very poorly, even though The Kinks were still a big group. Nowadays, it's almost impossible to find a copy. I've only seen one other copy in the wild in 40 years of collecting!"

While Ashley's collection is peppered with big-ticket collectables from The Yardbirds, The Pretty Things, The Zombies and Them, some of his best-loved EPs were easier to obtain. "The two Johnny Kidd EPs are favourites of mine – he never had an LP released during his lifetime and he never

COLLECTING THE MAGICAL MYSTERY TOUR EP

Magical Mystery Tour – Parlophone (S)MMT-1

Released on 8 December 1967 in mono and stereo, original copies include the statement 'SOLD IN UK SUBJECT TO RESALE PRICE CONDITIONS. SEE PRICE LISTS' on the record labels. Copies pressed after 1969 omit this. The lyric sheet in the middle of the gatefold booklet was originally printed on light-blue paper. Later 1960s issues come with a lilac lyric sheet, while 1970s copies contain a yellow lyric sheet along with a lighter, brighter gatefold sleeve. Original issues – mono and stereo – can be found with either solid or push-out centres with the discs housed in white 'wavy top' inner sleeves. Condition is paramount for Beatles collectors, and prices vary enormously. While immaculate, unplayed copies of *Magical Mystery Tour* have sold for over £200, £50 to £100 should net you a nice original issue. Even a mint 1970s pressing should cost no more than £20.

The rear of the *Magical Mystery Tour* EP

received the recognition he deserved, but *Shakin' All Over* is probably the greatest British rock 'n' roll record of all."

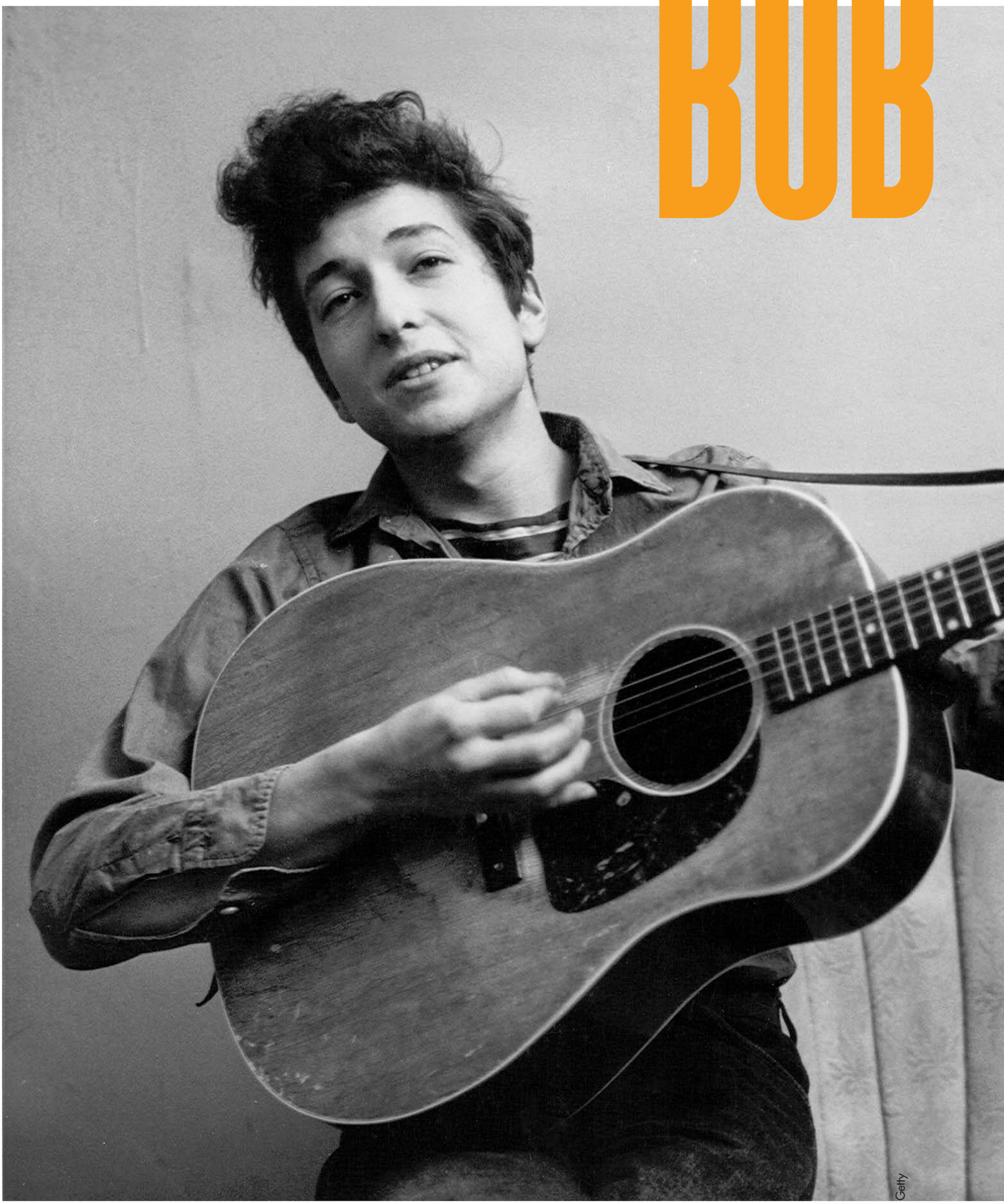
The Beatles and Rolling Stones are also among Ashley's favourites. "*Magical Mystery Tour* is a fantastic package, with its gatefold sleeve and booklet. And, apart from the *Long Tall Sally* EP, it was their only EP to feature brand-new songs unavailable elsewhere. The Rolling Stones only released three EPs in the 60s, but they all featured brand-new tracks – they didn't issue collections of their hit singles or their album tracks."

During the 1970s, when Extended Play records were considered extinct, record companies would sometimes market 45s with three or more tracks as 'Maxi Singles'. Later in the decade, independent punk/new-wave artists and labels with a do-it-yourself ethic resurrected the EP from time to time. Nowadays, many new independent artists choose to launch themselves with an EP showcasing four new tracks, keeping the Extended Play format alive 50 years after its glory days came to an end. But that's another story… ●

The Beatles attempted to marry the counterculture with the mainstream in 1967's *Magical Mystery Tour* TV special

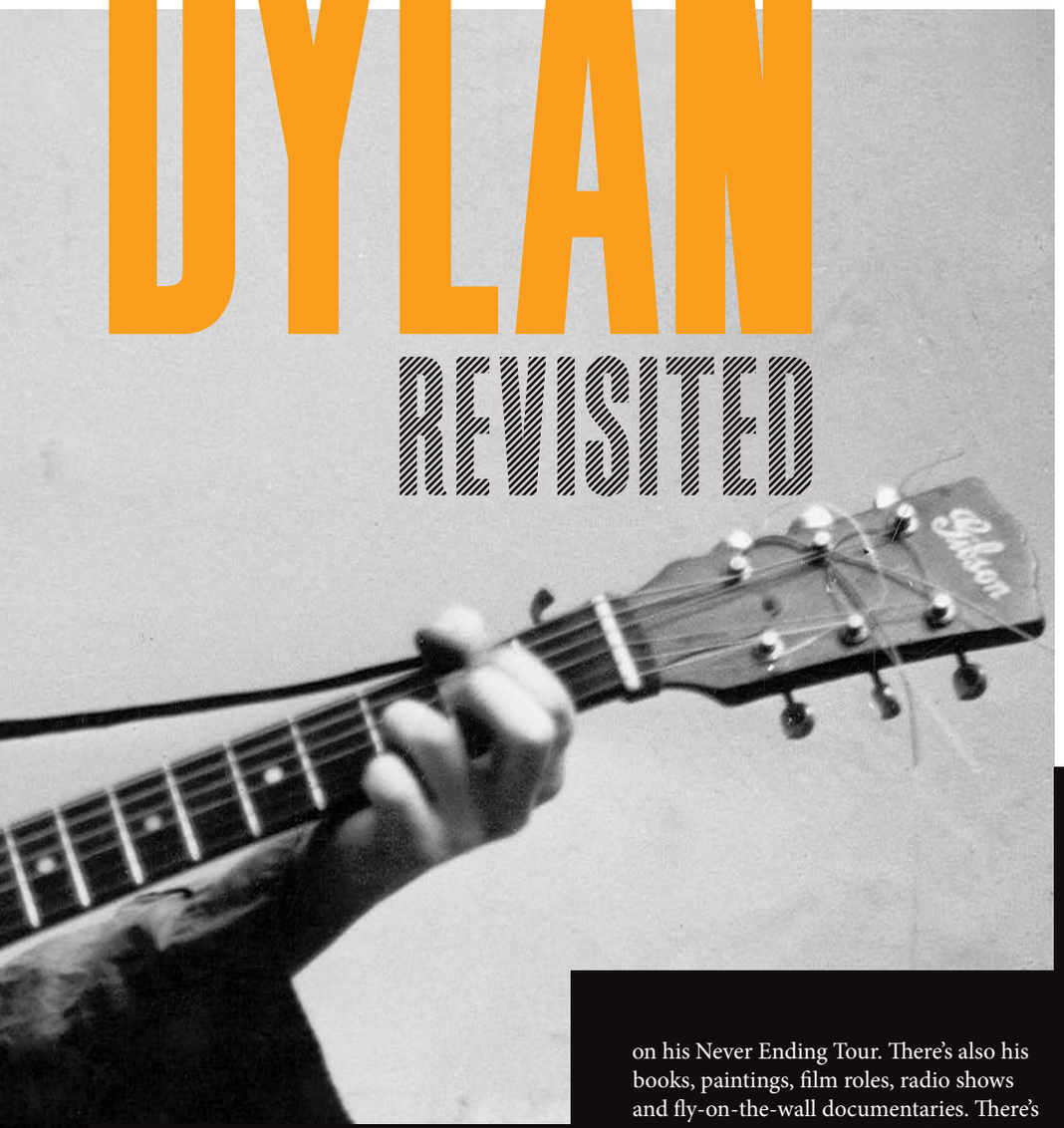
Parlophone Music Sweden

BOB



Getty

DYLAN REVISITED



To mark Sony's reissues of 15 Bob Dylan albums this winter, **Gareth Murphy** examines the legacy of modern music's only Nobel Laureate in literature, before we round up the Essential 40 Dylan releases every collector should own…

Who is the real Bob Dylan? "I didn't come out of a cereal box," was one explanation. "I'm a trapeze artist," was another. And because he's been stalked and misrepresented like no other musician, Bob Dylan will often turn the crazy mirrors back on his inquisitors: "If anyone asks you to look at yourself, don't!" Or: "Why don't you go ask Mick Jagger if he thinks he's psychically armed?" For the last half-century, a thousand journalists and a million fans have cloaked the same question in as many guises. "Who are you and what are you hiding from us?" is what Bob Dylan has to meet every time he opens his door.

The artist who began life in Duluth, Minnesota as Robert Allen Zimmerman will probably have to die for the world to give him a fair trial. Since 1962, he's written over 500 songs, recorded 38 studio albums and played 4,000 shows. In the last 15 years, he's performed one concert every three days on his Never Ending Tour. There's also his books, paintings, film roles, radio shows and fly-on-the-wall documentaries. There's *The Bootleg Series*, now at 13 volumes, covering every last song, outtake and studio jam – nearly all of which were live takes without any studio trickery. Neither a hider nor a hermit, Bob Dylan is a testament to naked honesty and tireless public service.

MASKED AND ANONYMOUS

The mystery of Bob Dylan is simply that he enjoys the undisturbed company of his own imagination. And, ironically, the very thing we suspect in him, is what he sees in us: "When I listen to people talk, all I hear is what they're not telling me." He's above all a workaholic who has long been whispering a psalm to himself: "Work while the day lasts, because the night of death cometh when no man can work." Witness DA Pennebaker's excellent documentary of Dylan's 1965 UK tour, *Don't Look Back*. All the plasticity that comes with celebrity – interviews, meaningless awards and vanity benefits – saps his morale and distracts him from his true purpose. It "short-circuits your creative powers when people come up and interrupt your train of thought," he explains. "And you can't be rude to people, so basically, you shut yourself down. I know I do. I shut myself down when people come up and want to shake my hand or want to talk. That's just dead time."

Live-time for Bob Dylan is being plugged into the energy source that's made him the most covered songwriter in history. Despite the $200 million he's reportedly worth, he lives like a monk, travelling from town to town in his camper van, taking the scenic roads. "I don't need to be happy," he feels. "Happiness is a kind of cheap word." He's in the right place when he's thinking in rhymes, painting, humming, distilling life around him into these pocket prayers we call songs. "Environment affects me a great deal. A lot of the songs were written after the sun went down. And I like storms, I like to stay up during a storm. I get very meditative sometimes."

It's the same for recording. Like a divining rod, Dylan chooses towns and studios on feeling, he turns off air-conditioning units, opens windows and groups his musicians in a circle.

POLITICAL WORLD

It's possible the civilian world imagines Dylan as someone else. Not because his early period – five astonishing years in which he unleashed *Bob Dylan*, *The Freewheelin' Bob Dylan*, *The Times They Are A-Changin'*, *Another Side Of Bob Dylan*,

Bringing It All Back Home, Highway 61 Revisited and *Blonde On Blonde* – all before his 25th birthday – may well be his best. But because so many people cling to the comfort zone of the 60s. Admittedly, Dylan's early songs were extraordinary for a kid in his early 20s – as documented by his performance of *Only A Pawn In Their Game* at the 1963 rally where Martin Luther King gave his 'I have a dream' speech.

But by 1965, before terms such as "counterculture" even existed, Dylan had renounced the "finger pointin" of so-called protest songs. With: "Cinderella sweeping up on Desolation Row", on the superlative 11-minute closer to *Highway 61 Revisited*, he was coming to the conclusion that: "The world owes us nothing… The only thing people all have in common is that they are all going to die". By the time he was 60, he saw only chaos and subjectivity. "Sometimes it's not enough to know the meaning of things," he mused in *Masked And Anonymous*, the 2003 film he wrote with Larry Charles. "Sometimes we have to know what things don't mean, as well. Like: 'What does it mean to not know what the person you love is capable of?' Things fall apart, especially all the neat order of rules and laws. The way we look at the world is the way we really are."

The liberty Dylan believes in is one without ideology or selfishness, or, as he puts it: "I think of a hero as someone who understands the degree of responsibility that comes with his freedom." Thumbing through his album sleeves, we see the nine lives Dylan's lived. There's hobo Bob, beatnik Bob, basement Bob, born-again Bob. But listen closely; all his albums are inhabited by the same inner voice. When he was six, his family left the shores of Lake Superior and opened an electrical-appliance store in the mining town of Hibbing. By his own admission, he grew up like the "very strange, enchanted boy" in Nat King Cole's *Nature Boy*. Haunted by a feeling he was born into the wrong family but that a great destiny was calling him forth, he discovered Woody Guthrie, dropped out of his Minneapolis college, took a bus to New York and began performing as Bob Dylan in Greenwich Village clubs. Even his girlfriend, Suze Rotolo, didn't know his real name until she stumbled upon his driver's licence.

FORCE OF NATURE

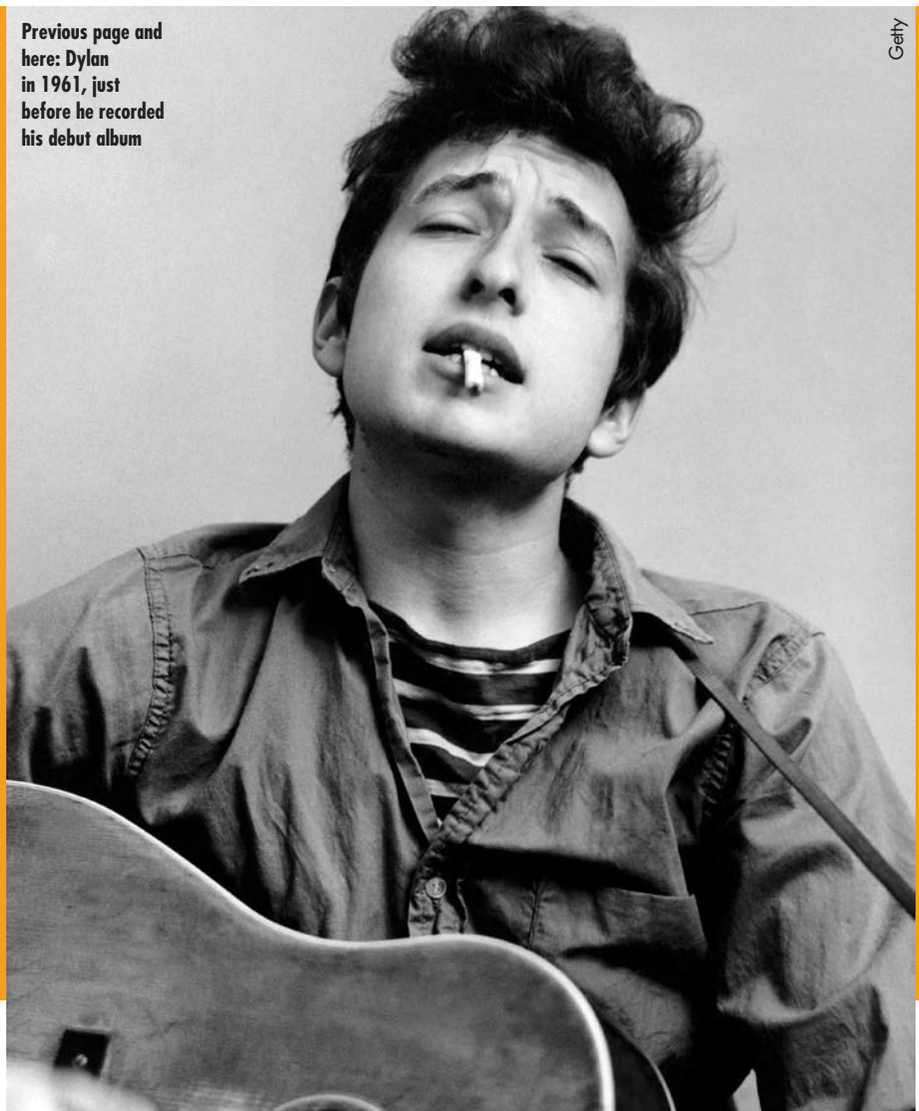
It's possible that Dylan has always been questioned about who he really is, even by family and friends. He views identity as he views life; we are but "spirits in suits of skin" journeying to our own true homes. One curious insight into his psyche came from John Hammond, the talent hunter who, in late 1961, signed him to Columbia. Hammond was a 50-something Vanderbilt heir, who had discovered Billie Holiday, Benny Goodman and Count Basie, later adding Aretha Franklin, Leonard Cohen and Bruce Springsteen to his extraordinary A&R list. In his 1977 memoirs, Hammond wrote that Dylan "lives in a fantasy world he is powerful enough to impose on the real one the rest of us inhabit".

This pint-sized force of nature not only built himself into the hero of his wildest dreams, he projected what writer Greil Marcus famously described as the "invisible republic" of our post-war consciousness. For the best minds of a generation – Cash, Lennon, Cohen, Barrett, Young, Bowie, Hendrix – Dylan was Citizen Zero. His words blew a hole through popular culture; he rolled The Beatles their first joint; his electric folk launched rock; he was the absolute epicentre of the 60s. And yet, he's also the one who warned that counterculture, or "Woodstock Nation" as he witheringly dismissed it, was about as meaningful as any free-house student party.

For, unlike the hippies who followed him, Dylan is deeply religious. "I can see God in a daisy," he's confessed. "I can see God in the wind and rain. I see Creation just about everywhere. The highest form of song is prayer. King David's, Solomon's, the wailing of a coyote, the rumble of the Earth."

Rooted in biblical ideas of prophesy and intergenerational transmission, he's never stopped studying the masters, understanding you must never copy your idols, but dig deeper into their

BOB DYLAN WAS HAUNTED BY A FEELING HE WAS BORN INTO THE WRONG FAMILY



Getty

Previous page and here: Dylan in 1961, just before he recorded his debut album

Getty

Going electric: recording *Bringing It All Back Home* in New York, in 1965

inspirations. Woody Guthrie opened him up to the entire American songbook, which in turn ran rivers into his own early writings. In 1973, he studied painting under Norman Raeben, who taught his students to perceive things from different angles and through time – techniques that Dylan adapted to songs such as *Tangled Up In Blue* from 1975's *Blood On The Tracks*. Hence its changing subjects, mixed-up chronology and the aerial views of his own marriage, ending with the line: "We always did feel the same, we just saw it from a different point of view."

TRYIN' TO GET TO HEAVEN

Dylan's vast repertoire is loaded with references and riddles. *Like A Rolling Stone* is a big-city reincarnation of *Lost Highway*, the 1948 country classic by Leon Payne. *Renaldo & Clara* recalls the 1945 French film, *Les Enfants Du Paradis*. Even the simple *Oh, Sister* is a spiritual plea; his estranged wife Sara is the soul sister, and "our father" is you-know-who.

As Leonard Cohen confirmed in his last-ever interview: "Bob Dylan knows this more than all of us; you don't write the songs anyhow." As such, Dylan's true message has yet to sink in – as, indeed, has the timing of pop music and counterculture coinciding with the collapse of religion in Western society. That Dylan's vocal chords have suffered the ravages of a rocky road seems to be most people's excuse for ignoring all of his latter work. Yet his singing, or non-singing, didn't stop the Nobel Committee from judging the actual substance of what he's been saying.

Inevitably, the world will wake up one morning to a hole bigger than the ones recently left by Bowie and Cohen. That day, we can ask ourselves how our worlds might look had Dylan never existed. He will become a giant body of works – the most important of our time. That's who he's always worked to become, that's the home he's spent a life building in our skies. Bob Dylan is just the name on its door. ●

BOBBY... MORE

Sony's 15 new Bob Dylan reissues in full

3 NOVEMBER
Modern Times
New Morning
Before The Flood
The Basement Tapes
John Wesley Harding
(2010 Mono Version)

10 NOVEMBER
Slow Train Coming
Shot Of Love
Saved
Hard Rain

24 NOVEMBER
Another Side Of Bob Dylan

1 DECEMBER
Greatest Hits
Bob Dylan
The Freewheelin' Bob Dylan
Desire

8 DECEMBER
Love And Theft

Getty

Dylan performs circa 1975, the year that *Blood On The Tracks* – one of his last universally acclaimed albums – was released

THE ESSENTIAL

Bob Dylan

From the young folkie of the early 1960s to the gruff old crooner of the present day, Bob Dylan's influence on modern music is beyond measure – and, as **Gary Tipp** discovers, his vinyl back catalogue ain't bad either…

Over the course of a recording career stretching back to 1962, Bob Dylan's songwriting genius, amazing vinyl output and singular approach to the music business has made him one of the most iconic and influential performers popular music has ever known.

Let us back up that claim. He played a major role in the evolution of the singer-songwriter by injecting self-reflection into folk songs. His cryptic, quick-witted lyrics went a long way to enlarge pop's vocabulary and meant rock could be regarded as a serious Pulitzer-worthy artform. He hurried along the advent of 70s country-rock after recording in Nashville with veteran session musicians. And his by turns cocksure, droll, conceited, clever and mean persona created a template still emulated by swaggering rock stars to this day.

Dylan didn't gain his fabled status by standing still and, over the course of the decades, he is famed not only for his changes in musical direction, but also the series of curveballs he has thrown out to his adoring fanbase. The early 60s began with him in the thrall of Woody Guthrie. His first three albums saw him adopted by the folk scene and proclaimed as 'the voice of his generation' for his protest songs.

It was an unwanted tag that prompted him away from rallying-cry anthems and towards a more introspective style, with dense lyrics full of abstract metaphors. The voice of his generation hadn't exactly clammed up but, much to the vexation of the folk fraternity, his scope was merely personal.

Then, to add insult to his folk fans' injury, he put aside his acoustic and plugged in his electric. His 'rock' albums thrilled the mainstream audience, but then the electricity was turned down a notch as Bob embraced a country-tinged sound.

The 70s were understandably patchier, but still witnessed the peerless *Blood On The Tracks* and *Desire*. This is before his conversion to born-again Christianity confused the bejesus out of just about everybody. The 80s, on the other hand, were a washout – with Dylan out of step with just about everything. The 90s started off shakily, too, but eventually witnessed a renaissance (*Time Out Of Mind*) that continued through into the new millennium (*Love And Theft*).

Finally, his deep archive of demos, unreleased songs and live performances was raided through *The Bootleg Series* (it's now up to *Vol. 13*) and their serious critical reappraisal underlined what we all knew in the first place: Dylan is one of the few true geniuses of popular music.

40 BOB DYLAN
1962

Dylan's debut album was recorded quickly across three short afternoon sessions and consisted mostly of the cover versions he was playing on the Greenwich Village folk scene. The two originals are *Talkin' New York* and *Song To Woody*, the latter an affectionate tribute to the folk legend and huge early influence. On release, the album was largely ignored, both critically and commercially.

Rarest 1962 CBS mono £60
Latest 2017 Columbia £18

39 BLOWIN' IN THE WIND
1963

According to legend, the 20-year-old Dylan bashed out one of his most important songs in 10 minutes in between espressos in a New York coffee house. By putting lyrics to an old spiritual, he took the first (accidental) steps towards becoming the adopted 'voice of his generation'. This single, a US release only, was the rallying cry of the 1960s and the unofficial anthem of the Civil Rights movement.

Rarest 1963 Columbia (US version) £20-£25

35 THE FREEWHEELIN' BOB DYLAN

1963

After the partial false start of his debut, *The Freewheelin'…* is an extraordinary leap in Dylan's development as a major artist. With lacerating contemporary lyrics set to traditional tunes, it's the album that announced him as a songwriting voice like no other. It contains three major protest songs: *A Hard Rain's A-Gonna Fall*, *Masters Of War* and the near-biblical *Blowin' In The Wind*.

£ Rarest 1963 CBS mono £60
Latest 2017 Columbia £20

36 ANOTHER SIDE OF BOB DYLAN

1964

Having protested too much (literally), reluctant prophet Dylan shelved his social conscience and dug deeper to reveal himself as a romantic and a poet. Much to the vexation of the die-hard folkies, this resulted in an intimate, imaginative and rewarding multi-layered album. *It Ain't Me Babe*, *All I Really Want To Do* and *My Back Pages* are among its many highlights.

£ Rarest 1964 CBS (mono) £60
Latest 2017 Columbia £18

34 BRINGING IT ALL BACK HOME

1965

Bringing It All Back Home can be considered a transitionary album; it's definitely groundbreaking and almost certainly genius. It's also divided into two distinct halves: Side A sees Bob play loud for the first time – while Side B is a return to the acoustic sound (opening with *Mr. Tambourine Man*). Protest songs are now firmly a thing of the past, and Dylan's increasingly cryptic material remains personal and introspective.

£ Rarest 1965 CBS (flipback sleeve) £60
Latest 2017 Columbia £18

37 THE TIMES THEY ARE A-CHANGIN'

1964

Dylan's third studio album saw the scruffy troubadour still in full Woody Guthrie mode, and its fine collection of protest-heavy songs, for the most part, address contemporary social injustices (such as racism and poverty). The peerless title track, *Only A Pawn In Their Game* and *The Lonesome Death Of Hattie Carroll* remain as masterful now as they were crucially important back in the day.

£ Rarest 1964 CBS (mono) £60
Latest 2017 Columbia £18

35 SUBTERRANEAN HOMESICK BLUES

1965

Dylan goes electric as he taps into the zeitgeist and delivers a Beat-style headrush of a single. The track so captivated John Lennon that the poor Beatle felt unable to compete as a songwriter. Bob's famous cue-card-tossing version in D.A. Pennebaker's *Dont Look Back* fly-on-the-wall flick is the precursor to the music video. All achieved in just 20 seconds over the two-minute mark.

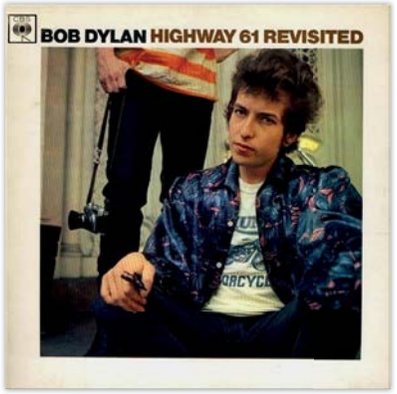
£ Rarest £12

33 LIKE A ROLLING STONE

1965

Just back from a gruelling, hecklesome tour of the UK, an exhausted Dylan angrily scrawled an epic 20-page piece of verse that he eventually condensed into the lyrics of what is his greatest song. Upon the release of this epochal 45, in just over six minutes of the most coruscating music that had ever been committed to vinyl, Dylan emerged as a fully fledged rock star.

£ Rarest 1965 CBS £12



32 HIGHWAY 61 REVISITED
1965

Named after the road that runs from Dylan's home state of Minnesota down to the Mississippi Delta, his sixth studio album is where Judas – sorry, Bob – goes all-out electric. With the help of bluesman Michael Bloomfield on guitar, the liberated Dylan finally puts the nail in folk's coffin with an essential masterpiece of an album… although paradoxically, *Desolation Row*, the album's sole acoustic track, almost steals the show.

Rarest 1965 CBS (mono) £60
Latest 2017 Columbia £18

30 CAN YOU PLEASE CRAWL OUT YOUR WINDOW?
1965

This non-album single is notable for being the first time The Hawks (later The Band) backed Dylan in the studio. The band's chugging barroom blues drives the track along, while bitter Bob spits out a lyrically dexterous torrent of contempt. Dylan famously kicked folkie Phil Ochs out of his limousine for dissing the track.

Rarest 1966 CBS £18

28 JOHN WESLEY HARDING
1968

Dylan's post-motorbike crash comeback album is a calm, reflective work that marks another shift in musical direction. It's a departure from the multi-layered ramshackle electric R&B of his previous three albums; in its place comes a collection of original compositions with a pared-down country feel. If the category had existed at the time, it could happily be filed under 'Americana'.

Rarest 1968 CBS (mono) £40
Latest 2017 Columbia £18

31 POSITIVELY 4TH STREET
1965

Recorded during the *Highway 61 Revisited* sessions, but held back and released as a non-album single, *Positively 4th Street* is a rocking, spiteful bitch-fest. The assumption is that this vitriolic 7" slab of vinyl is targeted at the Greenwich Village scenesters who resented his new direction… he has a positively sharp tongue, that Dylan.

Rarest 1965 CBS £15

29 BLONDE ON BLONDE
1966

Searching for what he described as that "thin, wild, mercury sound", Dylan recorded this landmark double album in Nashville with a bunch of crack Music Row session musicians (Al Kooper and Robbie Robertson were also along for the ride). It was a genius move that produced a remarkably rich set of songs set in a dense country/blues soundscape. It's nothing less than Dylan's certified magnum opus.

Rarest 1966 CBS (mono, 8/9 photos on inner gatefold) £85-£90
Latest 2017 Columbia £25

27 LAY LADY LAY
1969

What's first apparent about this classic 1969 single is that it is sung in a low, warm-sounding croon rather than the abrasive nasal tone Dylan used on previous records. In typical myth-making fashion, he attributed the change to the fact he had recently quit smoking. *Lay Lady Lay* was written for inclusion on the soundtrack of *Midnight Cowboy*, but wasn't submitted in time to make the cut.

Rarest 1969 CBS £8

26 NASHVILLE SKYLINE
1969

Dylan's final album of the 60s, a decade whose musical landscape he helped so radically to shape, saw him go full-on country. This charming curveball came complete with steel guitars, relatively straightforward, go-ahead songs and a memorable duet with Johnny Cash on opening track *Girl From The North Country*. Having alienated his adoring folk audience, he was now challenging his recently acquired rock fanbase.

Rarest 1969 CBS (mono) £40
Latest 2017 Columbia £18

24 WATCHING THE RIVER FLOW
1971

Recorded after the *New Morning* sessions, this non-album single was produced by Leon Russell and is often regarded as the first tentative step towards finding a new sound. It's certainly much more bluesy than the country-styled material that came before it. Although trying to fathom the true meaning of Dylan's songs can be a futile pursuit, many believed it to be a statement about a desire to withdraw from public life.

Rarest 1971 CBS £8

22 PLANET WAVES
1974

Reuniting him with The Band, *Planet Waves* was Dylan's first proper album in three-and-a-half years. It picked up where *New Morning* left off and denotes the final chapter in his country period. An overlooked gem, it may be modest in its scope, but it captures a domesticated Bob at his most relaxed and, dare we say, open-hearted. It was released in the UK on Island Records, and on Asylum in the US.

Rarest 1974 Island (pink rim) £25
Latest 2004 Columbia £12

25 NEW MORNING
1970

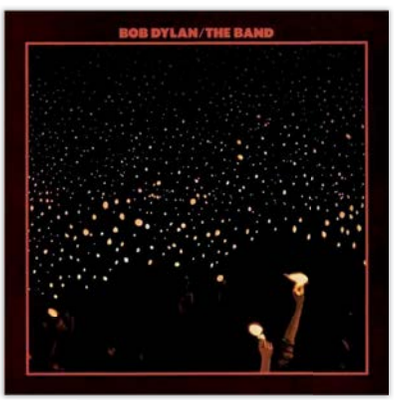
With his immaculate copybook blotted by the underwhelming *Self Portrait*, *New Morning* was released just four months later and went some way towards making amends. A partial return to form, the highlights include opener *If Not For You*; a sentimental love song which also appeared on George Harrison's *All Things Must Pass* in the same year.

Rarest 1970 CBS £30
Latest 2012 Columbia £18

23 KNOCKING ON HEAVEN'S DOOR
1973

After three years of relative inactivity, Dylan accepted a small role from director Sam Peckinpah in his movie *Pat Garrett And Billy The Kid*. He also wrote the music for the soundtrack – while the album was panned, it did produce this memorable single. *Knockin' On Heaven's Door* was Bob's first hit for some time, and it also appeared in the charts for Eric Clapton and Guns N' Roses.

Rarest 1973 CBS £8



21 BEFORE THE FLOOD
BOB DYLAN/THE BAND
1974

Dylan's first official live-album release, *Before The Flood* celebrated his 1974 American tour with cohorts The Band. The double album showcases many of the greatest songs from his back catalogue, but far from being merely an exercise in nostalgia, the classic tracks are extensively rearranged and reinterpreted. It remains a fascinating, if not fractionally overblown, document of the times.

Rarest 1974 Island (gatefold) £20
Latest 2014 Columbia £20

20 BLOOD ON THE TRACKS
1975

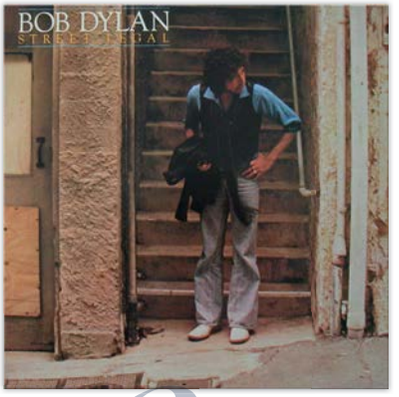
Ever the contrarian, the man himself maintains that his 1970s masterwork isn't personal – yet the raw intimacy of this song cycle about a marriage on the skids suggests otherwise (especially as Dylan's own marriage at the time was, yep, you guessed it, on the skids). There's pain, heartache and savage name-calling (*Idiot Wind*) but there is also maturity and compassion. One of the great break-up albums – in fact, one of the great albums, full stop.

Rarest 1975 CBS £30
Latest 2017 Columbia £18

18 HURRICANE
1975

In 1975, Dylan unexpectedly returned to the protest song to tell the shameful story of Rubin 'Hurricane' Carter, a black boxer wrongly convicted of a triple murder. The powerful single, which could have passed as the speech for the defence, helped to raise national awareness of the case: Carter's conviction was eventually overturned. Collectors will covet the picture sleeve.

Rarest 1975 CBS (picture sleeve) £10
Latest 2015 Columbia £15



16 STREET-LEGAL
1978

Following the twin successes of *Blood On The Tracks* and *Desire* proved difficult even for Dylan, and *Street-Legal* will forever remain in their immense shadow. For some, the polished production is an issue, but the album still had its admirers. In the UK, it outsold both its illustrious predecessors to become his best-selling studio album.

Rarest 1978 CBS £20
Latest 2010 Columbia £15

19 THE BASEMENT TAPES
BOB DYLAN & THE BAND
1975

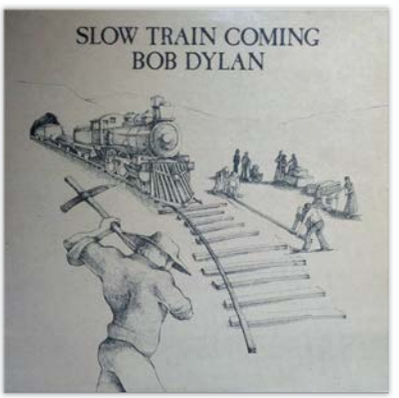
Released in 1975, many of the songs were actually recorded in 1967 at houses in and around Woodstock in rural New York, where Dylan and The Band lived. The songs are loose, raw and rootsy, mixing up a charming cocktail of folk, country and blues. It captures Bob at his spontaneous, unpolished and mercurial best, and helped set the alt-country template.

Rarest 1975 CBS £30
Latest 2017 Columbia £25

17 DESIRE
1976

Any follow-up to an album as intense as *Blood On The Tracks* is going to sound relatively breezy in comparison, and that's exactly what Dylan delivers with *Desire*. Second single *Mozambique*, for instance, is a decidedly poppy, picture-postcard of a song. It's not altogether without its personal moments and closing track *Sara* is an emotional tribute to his soon-to-be-ex wife.

Rarest 1976 CBS £20
Latest 2017 Columbia £18



15 SLOW TRAIN COMING
1979

Dylan serves up yet another curveball to his long-suffering fans and this time, he's not only found religion, but has also recorded a full-scale Christian rock album. The devout *Slow Train Coming* features Mark Knopfler on guitar (he had no idea born-again Bob had found God until he rocked up at the studio) and veteran producer Jerry Wexler. The album is bluesier and funkier than you might think.

Rarest 1979 CBS £18
Latest 2015 Columbia £15

14 INFIDELS
1983

The 80s weren't kind to Dylan, with his recorded output pretty sketchy at best. The exception, however, is *Infidels*, his first secular record since *Street-Legal* in 1978. Produced jointly by Mark Knopfler and the man himself, the temporary rekindling of the old magic means it is his strongest work since *Blood On The Tracks*. The legendary Sly And Robbie provide the rhythm section, and Mick Taylor contributes guitar alongside Knopfler.

£ Rarest 1983 CBS £18
Latest 2003 Columbia £15

12 OH MERCY
1989

Daniel Lanois took the production gig on 1989's *Oh Mercy* and U2's knob-twiddler managed to coax Dylan out of his rut. It was by far the most consistent collection of songs he had written in a long while and was hailed as a minor triumph. Dylan had regained his love of lyrics and Lanois' swampy production gave the songs an atmosphere in which to thrive.

£ Rarest 1989 CBS £15-£20
Latest 2012 Columbia £15

10 TIME OUT OF MIND
1997

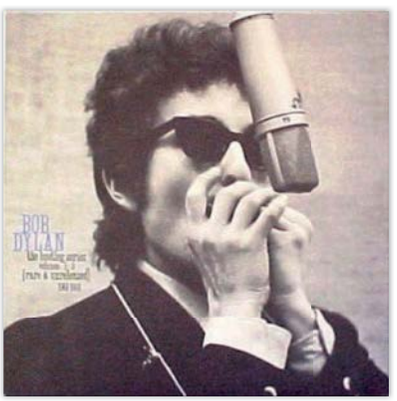
Reuniting with Daniel Lanois, *Time Out Of Mind* was Dylan's first release for seven years with original material. The double album proved to be a late-career triumph, surpassing all expectations of those who doubted he had any juice left in the creative tank. Dylan was now cast as a bitter, haunted bluesman singing soul-baring songs about death and loss. It was a persona that suited him well.

£ Rarest 1997 Columbia (double LP) £30
Latest 2014 Columbia £22

13 THE TRAVELING WILBURYS VOL. 1
1988

Moonlighting under the moniker Lucky Wilbury, a relaxed Dylan joined George Harrison, Roy Orbison, Jeff Lynne and Tom Petty to become one-fifth of late-80s supergroup The Traveling Wilburys. The project not only looked promising on paper, it sounded great on vinyl – and this entertaining debut was considered a commercial and artistic success.

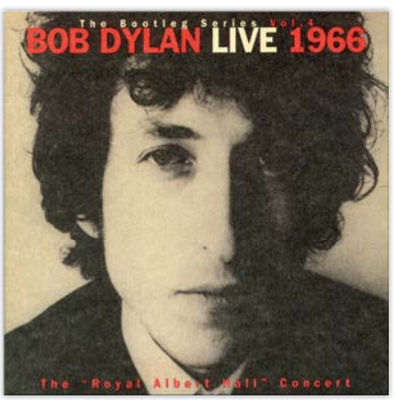
£ Rarest 1988 Warner Bros £25
Latest 2008 Rhino £15



11 THE BOOTLEG SERIES, VOLUMES 1-3 (RARE & UNRELEASED) 1961-1991
1991

With a train-wreck of a decade behind him, it was the right time for a reminder of Dylan's genius, and first up was a five-album set containing rarities and unreleased works from the sessions for 1962's *Bob Dylan* through to 1989's *Oh Mercy*. It was a treasure trove of pure greatness.

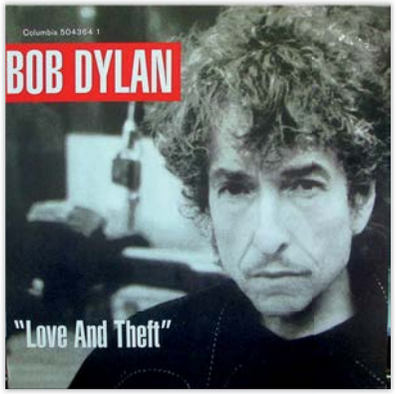
£ Rarest 1991 Columbia (five-LP boxset) £150 Latest 2017 Columbia/Sony £55



9 LIVE 1966: THE "ROYAL ALBERT HALL" CONCERT
1998

Bizarrely, despite the title to the contrary, *Vol. 4* of *The Bootleg Series* was recorded at the Manchester Free Trade Hall concert rather than the Albert Hall, hence the quotation marks. It's a landmark document in the history of contemporary music; even the heckles are legendary ("Judas!"). It's also a great live album, with seven acoustic tracks and eight electric.

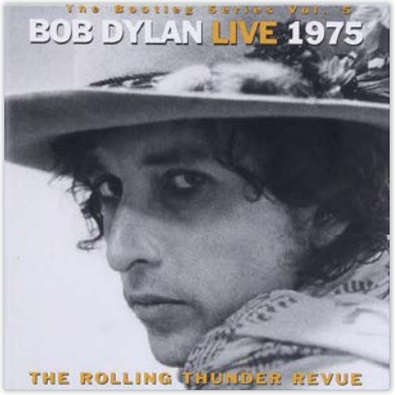
£ Rarest 1998 Columbia (US version) £90



8 LOVE AND THEFT
2001

Daniel Lanois was deemed surplus to requirements here and Dylan took over the production duties himself. It was a shrewd move – his songs and the band sound great when unburdened by any production affectation. Bob's raspy, weathered voice navigates across a range of styles important to him – blues, folk, swing, bluegrass and even rockabilly. It's a major *tour de force*, from a revitalised icon having a ball.

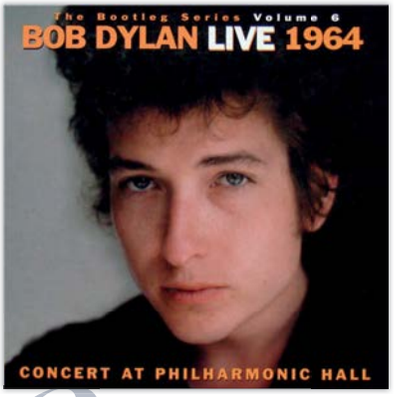
Rarest 2001 Columbia £20-£25
Latest 2012 Columbia £20



7 LIVE 1975: THE ROLLING THUNDER REVUE
2002

In 1975, The Rolling Thunder Revue – Dylan and an all-star cast, including Joan Baez, Roger McGuinn, Mick Ronson and T Bone Burnett – went on the road to promote the forthcoming release of *Desire*. It was an ambitious project. Getting all the musicians onstage at the same time was challenge enough, but as this live album reveals, the shows were a ramshackle yet thrilling ride.

Rarest 2002 Columbia (US version)
£45-£50



6 LIVE 1964: CONCERT AT PHILHARMONIC HALL
2002

Volume 6 of the illuminating *Bootleg Series* revisits Dylan's all-acoustic past and the solo Bob is armed with nothing more than a guitar, harmonica and Joan Baez. This fascinating live performance was recorded just after the release of *Another Side Of Bob Dylan* and, while the protest songs aren't yet a thing of the past, the new material does tip an arch wink at what was about to come.

Rarest 2002 Columbia (US version)
£45-£50

Bob's Extended Plays Revisited

During the early part of his career, Dylan appeared on a number of EPs. For the most part, they were released on the CBS label, as you'd expect, and over the years, they've become collectible, especially with the picture sleeves. However, there were also three Extended Plays that were smuggled out on Fontana

4 BOB DYLAN BLOWIN' IN THE WIND
(Fontana)
ESTIMATE: £80-85

The three Fontana EPs had tracks from the Vanguard LPs *Newport Broadside* and *The Newport Folk Festival. With God On Our Side* (TFE 18009), *Blowin' In The Wind* (TFE 18010) and *Ye Playboys And Playgirls* (TFE 18011) were live, and featured Joan Baez and Pete Seeger. They were quickly withdrawn due to legal problems.

3 BOB DYLAN DYLAN
(CBS)
ESTIMATE: £50

1964's four-song *Dylan* featured songs from the previous year's *The Feewheelin'…* album and featured him in full Woody Guthrie mode on its cover. The tracklisting ran *Don't Think Twice, It's Alright; Blowin' In The Wind; Corrina, Corrina* and *When The Ship Comes In* (CBS 6051 – £50).

2 BOB DYLAN ONE TOO MANY MORNINGS
(CBS)
ESTIMATE: £60

***One Too Many Mornings* was a Europe-only release in 1966. Its five tracks consisted of *Spanish Harlem Incident, One Too Many Mornings, Oxford Town, It Ain't Me Babe* and *She Belongs To Me* (CBS £60).**

1 BOB DYLAN MR. TAMBOURINE MAN
(CBS)
ESTIMATE: £50

***Mr. Tambourine Man* was also released in 1966 and featured a tremendous hat-trick of tracks – *Mr. Tambourine Man, Subterranean Homesick Blues* and *It's All Over Now, Baby Blue* (CBS 6078).**

DYLAN EPS

5 NO DIRECTION HOME: THE SOUNDTRACK

2005

Martin Scorsese's documentary covers Dylan's career, from his chubby-cheeked origins as a schoolkid in Minnesota through to being a frazzled balladeer on the verge of a motorbike crash. The soundtrack album is presented in strict chronological order and, as a result, illustrates just how fast he evolved from callow youth to world-renowned artist.

£ Rarest 2005 Columbia (US version) £35-£40

4 MODERN TIMES

2006

With flying visits to the roots of the American music styles of his distant youth, specifically blues and jazz, *Modern Times* is the companion piece to *Love And Theft*. Dylan's artistic renaissance continues, the rasp from his throat he used to call a voice just about holds up, and Dylan is still a grinchy old sod capable of sparks of rare genius.

£ Rarest 2006 Columbia £20-£25
Latest 2014 Columbia £20

3 ANOTHER SELF PORTRAIT (1969-71)

2013

The Bootleg Series zooms in on the music recorded around the time of Dylan's 1970 album *Self Portrait*, an album that was savaged by the critics on its release: *Rolling Stone*'s Greil Marcus famously started his review with: "What is this shit?". This fascinating collection of sessions, demos and outtakes, which stretches to the *New Morning* period, reveals a much better album was somewhere to be had.

£ Latest Columbia 2013 £45

2 THE BASEMENT TAPES RAW

BOB DYLAN AND THE BAND

2014

The original issue of *The Basement Tapes* back in 1975 barely scratched the surface. A CD-only boxset of the complete sessions contained 138 tracks, of which 117 were not previously issued – Bob and The Band must have really liked it down there in the basement. The triple-vinyl release, *Basement Tapes Raw*, is a distillation of the collection and is an endless wonder in its own scrawny-little-brother way.

£ Latest 2014 Columbia £75

1 SHADOWS IN THE NIGHT

2015

Frank Sinatra is famed for the tone and timing of his vocal delivery – one of the greatest voices in contemporary music. At the end of a long career, Dylan's voice resembles a gravel path bleached in the sun, but why should that prevent him from releasing an album of lesser-known Sinatra covers? Why, indeed. The album reveals itself to be a heartfelt, well-sung appreciation of the songwriter's art. ●

£ Latest 2015 Columbia £20

COMFORT IN SOUND

FEEDER

After 21 years of releases, including 10 studio albums and 20 Top 40 hit singles, Feeder frontman Grant Nicholas reflects with **Dan Biggane** on the Brit-rockers' past, present and future

Back in the 90s, sandwiched somewhere between the Seattle-led sound explosion of alternative rock, commonly labelled grunge, and the Cool Britannia mainstream movement of Britpop, existed the determined, spiky sound of the UK underground. Often overlooked, this grittier rock contingent was led by the likes of Manic Street Preachers, The Wildhearts, Terrorvision, Therapy? and Skunk Anansie. Following not too far behind was a fresh crop of hard-rocking young chart-botherers which included Ash, Placebo, 3 Colours Red and a three-piece combo called Feeder.

"It took us a long time to get noticed," admits Feeder frontman Grant Nicholas, whose band is celebrating 21 years with a luxurious new *The Best Of* collection. "When we started, we were caught between Britpop and grunge. In some ways, it worked in our favour, because we touched on both sides a little bit and we got to play with a lot of big bands from both scenes. What we played wasn't necessarily in vogue with the *NME* press, so I think we kind of stood out that little bit more."

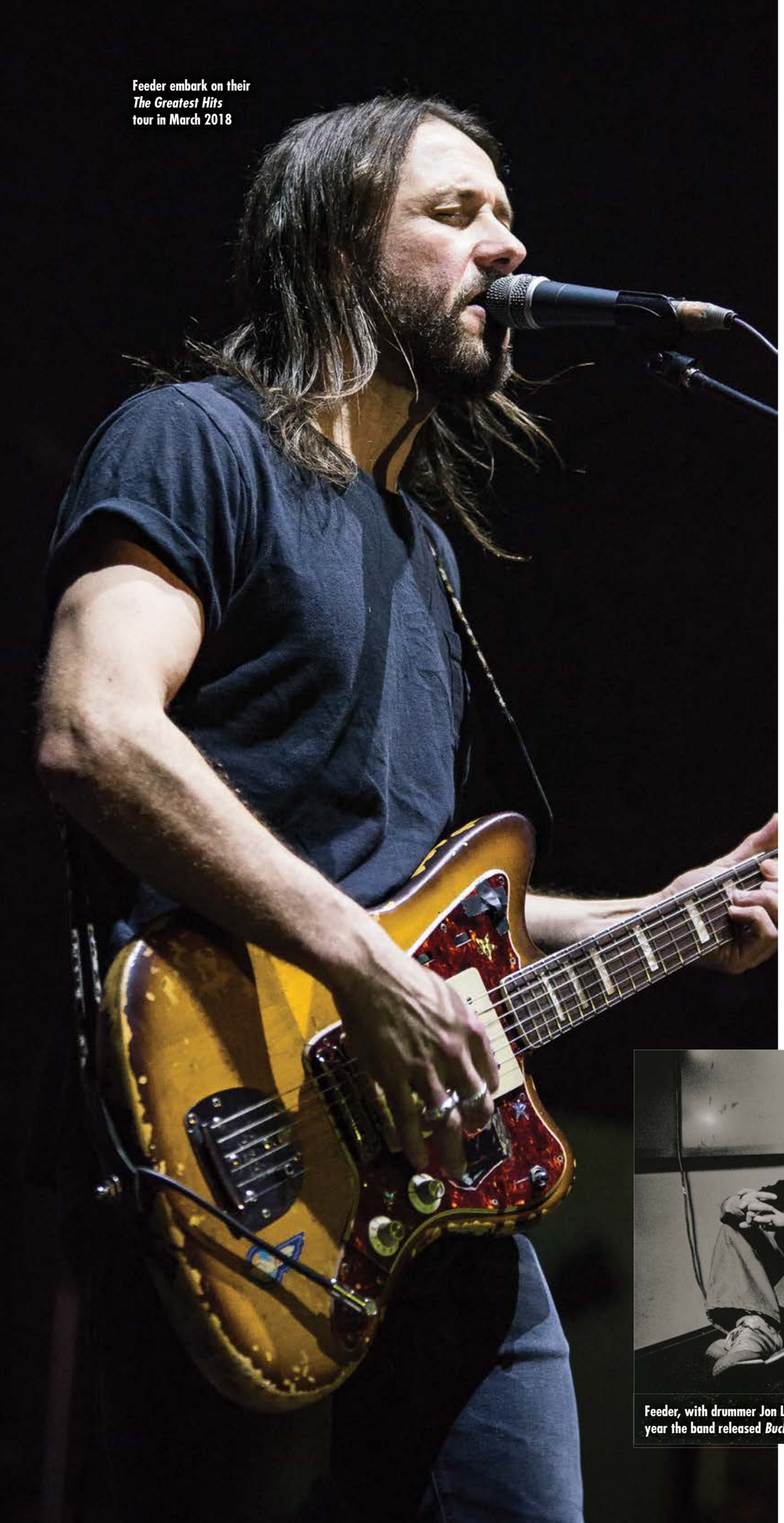
WANTED AD

Feeder formed in 1994, when Taka Hirose answered an advert in *Loot* magazine from vocalist/guitarist Grant Nicholas and drummer Jon Lee, who were searching for a bassist in their new band. Almost immediately, the trio were snapped up by Chrysalis' fledgling The Echo Label.

Grant said: "I always knew that, when I had the idea for the band with Jon, we were in it for the long haul. We didn't want to be a one-album band that would just disappear, like so many bands tend to do. We were always about the song, and less about what trend was going on.

"I remember meeting up with the main A&R guy who helped get us signed to Echo, Darrin Woodford, and taking him down to our really basic rehearsal room in King's ▶

> "WE WERE ALWAYS IN IT FOR THE LONG HAUL... WE WERE ALWAYS ABOUT THE SONG AND LESS ABOUT THE TREND"



Feeder embark on their *The Greatest Hits* tour in March 2018

Cross. I told him we wanted to headline Wembley Stadium. He laughed, but I meant it in a very naïve way. We wanted our music to be really cool and a hit in the indie-rock clubs, but we also wanted an anthemic sound, big enough to fill the biggest stages."

TRANSPARENT INTENTIONS

When it came to releasing their full-length debut *Polythene* in 1997, Feeder were already well on their way to recognising those wild ambitions. The British rock press had labelled the trio "the UK's answer to the Smashing Pumpkins" on the back of their six-track *Swim* EP. Packed full of hard-riffing guitars and melodic singalong harmonies, it's easy to see why comparisons with Billy Corgan's arena-filling behemoths were being drawn.

Grant says: "I can see the Pumpkins thing. Their big guitar sound was influenced by the same Black Sabbath records. Billy Corgan is a similar age to me and I guess he grew up listening to the same kind of music. For us, it was a great band to be compared to, at least it was a band we liked and felt a connection with.

"We'd started experimenting with psychedelic Pumpkins-esque strings on *High,* but that came from listening to The Beatles, ELO and stuff like that when I was a kid. It's funny, *High* has become more of an anthem now than it was in the early 90s. It's the simple songs that seem to connect with people. Going back over the old songs and listening to the likes of *Stereo World* and *Tangerine* has been a mad process.

"Whenever we're making a record, I will listen to it over and over again, but when it's finished, I don't really listen to it again, unless I'm learning songs for tour. It's been really nice hearing those old songs again for this compilation. Yeah, there are some things that I wouldn't do the same now, and I think we could make them sound better,

Feeder, with drummer Jon Lee, circa 2001: the year the band released *Buck Rogers* and *Echo Park*

THE ELEPHANT IN THE CAR PARK

Feeder's festival favourite

'Oh, that band that have only got that "drink cider from a lemon" song…'. Okay, dear reader, while you're overlooking a huge back catalogue, Feeder are probably best remembered for the hit *Buck Rogers*. But as you've drawn attention to that elephant in the room [or should that be car park, since the video featured an elephant in a parking lot?], *Long Live Vinyl* wonders how Grant feels about the song now? "I have a love/hate relationship with it," he admits. "I went through a period where I didn't want to play it. But it gets a great reaction and I enjoy playing it live now. It *has* become an anthem and it's great to have in your pocket at festivals.

"We heard that Gil Norton, who we very much admired, was interested in writing with us for a US band called SR-71, so I sat down and wrote *Buck Rogers*. I'd broken up with my missus and she'd started seeing a guy who was making a Jaguar car advert, so that inspired the 'brand new car…' lyric. Everyone said it was going to be a hit, so we kept it…

"The girl? We got back together and I ended up marrying her!"

Feeder in 2016, when the band returned from a brief hiatus to announce a new album and play live dates

but what we have is a moment in time and I feel it would be wrong to mess with them. Working on the compilation has brought back a lot of memories…"

FEEDING THE FIRE

Of course, the Feeder story is one of many highs and lows. In 2001, the band were riding high. Buoyed by the success of sophomore record *Yesterday Went Too Soon* (1999), the trio released what was to be their breakthrough album, 2001's *Echo Park*. Produced by Gil Norton (Foo Fighters, Pixies and Echo & The Bunnymen), the album peaked at No. 5 in the UK and featured their debut Top 10 single and festival favourite, *Buck Rogers*. However, tragedy hit Feeder in January the following year, when drummer Jon Lee committed suicide in his Miami home.

"We definitely considered calling time on the band," remembers Nicholas. "I didn't quite know what to do with myself and I didn't see Taka for a while. I thought we had to do something, or I would lose the plot completely. So I locked myself away in a studio for a couple of weeks and just wrote and wrote and wrote. Songs just poured out of me and when I met up with Taka, I think he was pretty blown away by just how many songs I'd done. We thought that they were pretty strong, so we decided it was worth giving it a go. The reaction to *Comfort In Sound* and the tour was huge – the support gave us confidence to carry on."

Following 2005's similarly contemplative *Pushing The Senses*, Feeder reached No. 2 on the UK albums chart with the triumphant *The Singles* collection. Marking 10 years as a recording band, you could argue that *The Singles* acted as some kind of full-stop at the end of a tempestuous first chapter.

The next would see a prolific Nicholas and Feeder evolve over four further full-length records: *Silent Cry* (2008), *Renegades* (2010), *Generation Freakshow* (2012) and *All Bright Electric* (2016). Which brings us to the present day, where the band has accompanied the release of *The Best Of Feeder* with a nine-track album of new material, entitled *Arrow*. A reflective Grant says: "I was surprised how many old songs, despite being 20 years old or more, didn't sound too bad next to the more recent stuff. Obviously, we've evolved as a band, if we hadn't, I'd be worried. It's like growing old and still wearing the same old clothes all your life… Okay, I'm pretty much wearing the same old Converse and Vans, ha ha!

"We wanted it to be really special, because it's a big deal for us: 25 years as a band and 21 years since *Swim*. You can put it on your coffee table and just look at it! Certain tracks sounded better next door to others, so we took a lot of time getting the sequence right. We also had to get the timing right for the vinyl release. It's being put out on heavyweight vinyl with four records and a 60-page booklet. It's really stunning, you open it up like a book and there are two records at the front and two at the back, the last one being *Arrow*, which has a different label. We really wanted to give *The Best Of...* something new and fresh to make it feel a bit more special for the fans.

"I was only supposed to write a couple of songs, with one hopefully being a good single to help launch it, but ask me to write two songs and I will write 10 more! I'm lucky I still have that spark to create, I'm very grateful for that, and that we're in a position where we want to still make new

> "WE'VE EVOLVED AS A BAND. IF WE HADN'T, I'D BE WORRIED. IT'S LIKE GROWING OLD WEARING THE SAME CLOTHES"

> "THERE'S A GREAT VIBE AROUND THE BAND. WE'VE GOT THE SONGS AND WE'VE GOT THE FANS"

music. *Arrow* is quite a mixed bag and there are some classic Feeder elements on there.

"The title track, for example, is one of my favourites and it's quite a dark one. It reminds me of the kind of thing we would've done back in the day with Jon – it's like something off *Yesterday Went Too Soon*. I love it for that, but it's done in a kind of 'mature' (if that's the right word) way, it fits more sonically with what we do now as a band. *Sound Of Birds* is another. It was written for our last album, but I couldn't see how it would fit on *All Bright Electric*, but I knew it was a song a lot of Feeder fans would love, and perfect for this."

So, after 21 tumultuous years, 20 Top 40 singles, more than five million record sales, three platinum and two gold albums, Feeder have an arsenal of Wembley Stadium-sized anthems. So why do they remain one of the UK's most overlooked bands?

TOWER OF SONG

"I don't quite understand it," admits Grant honestly and almost apologetically. "It is quite frustrating and sometimes, it really bugs me. But you know what? We're still here and doing it. Part of me is saying Feeder should be doing arenas, and while we are playing massive shows, another part of me is glad we still get to play smaller gigs where we can connect with the audience. It could be down to a combination of things, timing or the right record at the wrong time… But I know there's a great vibe around the band at the moment. We've got the songs and we've got the fans.

"We've never been moulded or told to look a certain way. We've had quite a lot of freedom and I think we're very fortunate to have had that. We're very stubborn. We had a commercial single, but we never sold out. I wouldn't change a thing. We've been building this tower all our career, brick by brick, and I think some bands have that tower from the first record and it's just there, but it gets a bit shaky and starts to fall down, where ours is still standing with firm foundations… I don't want to outstay our welcome, but we're going to do it for as long as we can and while it's enjoyable – without making fools of ourselves. It honestly doesn't feel like 25 years, it's quite incredible…" Buckle up, readers – here's to Feeder's next chapter. ●

Visit **feederweb.com** for info and to book tickets for Feeder's *The Best Of* tour

The Best Of Feeder **is available now from feederweb.com in a range of vinyl formats, including a signed four-LP Hardback Book album with exclusive Art Print**

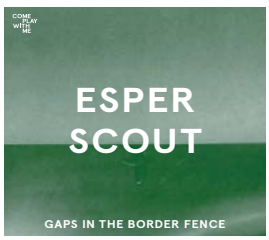
LOST VINYL

Grant's turntable picks

"I love vinyl and I'm looking at treating myself to a nice record player for my birthday," says Grant. "There's a great shop called Audio Gold, in Crouch End at the bottom of Ally Pally, which sells a lot of really good, old turntables, record players and vintage stuff.

"Unfortunately, a lot of my vinyl went missing when I moved house and I'm really pissed off about it. I think a lot of stuff would be quite valuable now. I had some Sex Pistols singles, which I looked up online recently and saw they were worth quite a bit. I also had some old Police 7"s on coloured vinyl.

"Vinyl has always been very important to Feeder. We've always released our records on that format. Our white-label test pressings always sell out within minutes. It's so encouraging to see the format coming back. It's what we all grew up with. As a kid, I constantly played *Led Zep IV*, *Houses Of The Holy*, *Never Mind The Bollocks…*, *The Great Rock 'N' Roll Swindle*, *Reggatta De Blanc*, *Outlandos D'Amour*, *Sgt. Pepper's…*, *Revolver*, the 'White Album', anything by Tom Petty and all the early Sabbath. *Rumours*, *Harvest*, *Back In Black*, *Animals*, ELO's *A New World Record*… Oh, I could just go on forever. It might not be the coolest name to drop, but that first Boston album is a classic. Okay, I'd better stop now!"



COME PLAY WITH ME

www.cpwm.co
@comeplaywith

CPWM008 (7")

MAGIC MOUNTAIN / JON JONES AND THE BEATNIK MOVEMENT

Released 13 October 2017

COME PLAY (CD)

Released December 2017 featuring exclusive tracks from The Wedding Present, Team Picture, Esper Scout and many more.

Pre-order CPWM008 and COME PLAY

Subscribe to the series and receive the next 4 singles + free collector's box: £25

(free UK p+p)

BIFF
Björk
Blur / Go

INTERVIEW

EDITH BOWMAN

Laura Williams talks to radio presenter and obsessive music fan Edith Bowman about her record collection and launching a vinyl show on Virgin Radio

After launching the Vinyl Hour on Virgin Radio, Edith Bowman built quite a record collection for the radio station, enjoying a role most of us can only dream of – being given a budget to buy records. "I did a bit of a supermarket sweep recently," she tells us, "where I got the thumbs up from my boss to go and do a bit of a shop and I was given a limit."

Edith headed straight to London institution Sister Ray Records on Berwick Street to pick up a cache of new LPs, which included some essential staples to boost the station's modest collection. "I got *Purple Rain* by Prince, *Parklife* by Blur, I got a couple of Beatles ones, I can't remember what they were… I got U2's *The Joshua Tree* as well. We had a bit of a list, because we knew there were gaps. We're a commercial station, so there's a music policy as such and there are recurring artists that we play."

The Vinyl Hour, which launched just over a year ago, started off relying on records from Edith's own healthy collection as well as a few bits from the Virgin archive, which, until recently, was pretty basic. The show was a regular favourite until Edith's departure from Virgin at the end of September. It was a role Edith revelled in – having the freedom to pursue a show of this ilk after leaving the BBC in 2014.

"The vinyl thing was something that we really wanted to incorporate into the show," explains Edith. "To start with, my producer Mick and I were taking in our records to play and the company were really supportive of what we were doing. Mick's got this really good Oxfam shop near him near Muswell Hill in North London, and he'll go out there regularly. Some of the stuff he picks up is just fantastic; he got this great 7" of *Where The Streets Have No Name* by U2 for, like, 90p or something. He picks up some really good stuff, a great 12" of Blondie's *Atomic*, some great bits and bobs."

Edith soon had the Virgin collection looking far more healthy. At the time of our interview, recent additions had included albums by Elbow, Biffy Clyro and Green Day. It meant Edith could reclaim her personal records. "I get quite protective of my vinyl, so I've taken all of mine home now," she says.

But playing records live on air – as opposed to pre-checked songs on a digital database – is not without its issues, Edith explains: "The only slight problem doing them live on air is that some have quite a lot of swearing on them, especially Green Day and Biffy Clyro. That's why we have radio edits on the system. We can't play a thing from Biffy Clyro's new one – it's like: 'You little buggers, you slipped that one in'. Us Scots do swear particularly well."

GREAT SCOT

Edith maintains her lush Scottish accent, having grown up in Fife, Scotland before going to university in Edinburgh in the 90s. She now lives in London with husband Tom Smith, frontman of Editors, and their two children – Rudy and Spike.

The festival-lover recalls her record-buying habits from those early days: "FOPP was the big one for me in Edinburgh, on Cockburn Street, but even before – when I started buying music, vinyl was what you bought it on to start with. I had a great CD and vinyl collection.

"There was a little shop in the village I grew up in, you'd go in and they'd have a little collection – they'd order something and it would take a week to come. Mostly 12"s. My family had a hotel and you'd get cash for working there; vinyl was pretty much all I spent my money on. Then I was part of the CD generation at uni in Edinburgh; space is tight in student flats and it's easier to have a CD collection than vinyl. I was also working at a local radio station and would get CDs from them."

Edith and Tom have now embarked on the challenge to amalgamate their record collections, much of which was in their respective parents' houses. Their tastes were predictably similar, with a lot of duplicates, including R.E.M. and Bruce Springsteen. Some of these have made it into the children's rooms, where they have a little record player with speakers to learn the virtues of record collecting and playing.

Edith says: "The kids still listen to CDs. We've still got hundreds of CDs out on the shelves, this library wall in the house that holds our vinyl, books and CDs… the kids go through it and we go through it. Rudy's obsessed with Michael Jackson, so he goes through all the Michael Jackson stuff. It's quite nice that they've got that physicality there to look and flick through it.

"What I do love about CDs is hidden tracks – you can't do it on vinyl and I don't think anybody would do it on digital. With a CD, you just put it on and leave it, you don't have to tend to it. And you get the

> "VINYL WAS SOMETHING THAT WE WANTED TO INCORPORATE INTO THE SHOW"

> "IF YOU LOOK AT THE VINYL CHART, IT'S KIND OF LIKE YOU WANT THE MUSIC CHARTS TO BE"

same sound no matter what you play it on. I can't remember the last time I bought a CD, but I kind of go out of my way to buy new vinyl. Like, for Father's Day, I'm slightly obsessed with soundtracks and Tom's a big fan, so I got him this Hans Zimmer 'best of' and *Fight Club*, which is the Dust Brothers – they're just a couple of recent additions to the collection."

Naturally, among their vinyl haul is the Editors' back catalogue. Edith says: "Everything Editors recorded has been on vinyl, I guess their fanbase are big vinyl buyers, and they did a big 10th anniversary 'stories so far'-type thing, with loads of extra bits and bobs on a really lovely boxset."

FLIP IT AND REVERSE IT

"I love that, especially if playing something for the first time on radio when you've got a new piece of vinyl in, whilst I'm playing it, I'll sit and look through the sleevenotes and I'll look at the artwork – it is a piece of art. And there are so many senses that are ignited, it's not just about the sound of it, it's about the smell of it and reading it, it may be igniting a memory, being surprised by seeing someone who's worked on a record who you weren't aware of, or who it's written by, who they've thanked. You learn so much by sitting and looking at it and going through the artwork."

Vinyl is now the format of choice at home and work for Edith. She says: "I love everything about vinyl. We recently played one of the tracks from the Richard Ashcroft album on vinyl; you play the track on vinyl on the radio and you get the full-length track rather than the radio edit. When you get the full version that was intended and you find there are more layers to it, it sounds better.

"I also like the commitment you've got to make in putting something on and minutes later going and having to flip it over. You've got to touch it, it's a relationship. I like that thing as well, like if you've got friends round or whatever, instead of sticking Spotify on

shuffle or iTunes on shuffle, you've got to think: 'Right, who's here, what will work here?' and take the time to do that."

Gushing about how much she enjoys curating music for people, Edith tells us that she frequently makes mixtapes for celebrities she interviews – that long-forgotten art buried in a sea of digital playlists. She says: "I started doing mixtapes for some of our guests on the radio. I was lucky enough to get Emma Stone and Ryan Gosling in and we also had Andrew Garfield as well, so I made them all mixtapes. I really thought about it and did an eight-to-10-track mixtape; we had this great girl called Josie who worked at Virgin with us and she's really shit-hot at Photoshop; she made us these hilarious covers for them. It's a really nice reaction you get from people as well.

"I did it years ago at Radio 1. I remember doing one for Kristen Stewart and she said: 'Have you seen my iPod? This is what's on my iPod!'. It's a nice thing trying to work out people's tastes as well. I wasn't sure if they'd have a cassette player to be able to play it on, so I did it on burnt CD, made a cover and a little case."

TRACKS ON WAX

When the mum-of-two isn't DJing, record shopping or making mixtapes, she's spending her time on a personal podcast project – *Soundtracking* – where she chats to film directors, actors, musicians, composers and writers, and plays music from film soundtracks. She tells *Long Live Vinyl*: "We're coming up to our year anniversary and I think it's my favourite thing I do. We make no money from it, it's a complete passion project. Just me and my mate. I book the guests and then go do the interviews, I send him the audio and he edits it; we've both got day jobs, but we both love doing it.

"You can get loads of soundtracks on vinyl, there's a couple of really good labels – such as Invada Records – where it's their main thing, it's becoming more and more popular. And that's what I like about it. If you look at the vinyl chart, it's kind of like you want the music charts to be, if that makes sense? It's really healthy, lots of variety, it's not genre-specific and you can get a few surprises in it, which is great. Soundtracks are a big pull for the vinyl sales, from what I've heard anyway. Take something like the *La La Land* soundtrack, that was No. 1 for weeks – I think it's sold more vinyl than Ed Sheeran, or something…" ●

Listen to Edith Bowman's *Soundtracking* podcast at **edithbowman.com/soundtracking**

Christine And The Queens
Chaleur Humaine
"I love the Christine And The Queens album. I think it's great. It really lifts it listening to it on vinyl, it's a completely different experience."

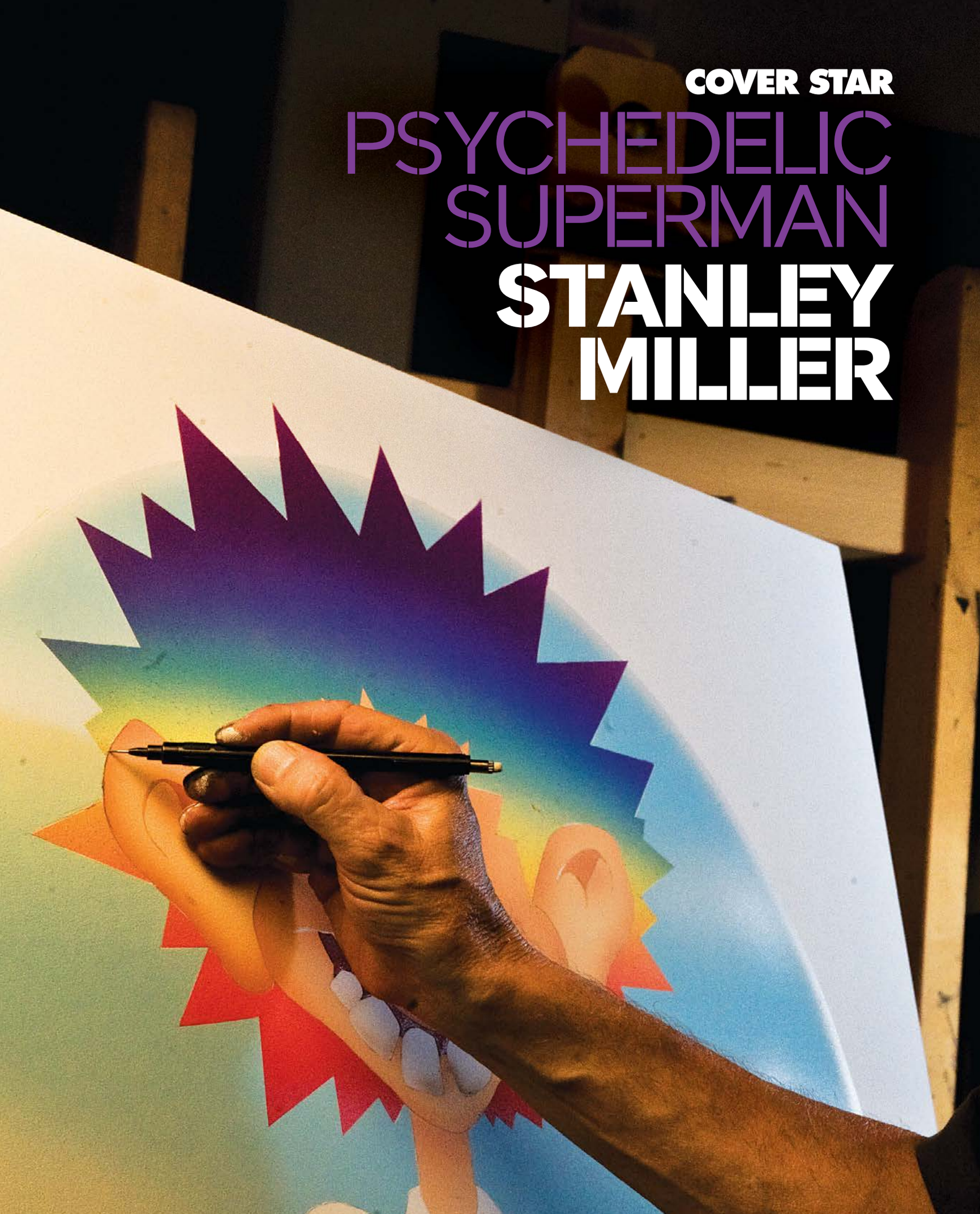
The National
Alligator
"I love that, too. I love all of their records, but this one stands out for me. They also have a new one out, which I'm really excited about."

Midlake
The Trials Of Van Occupanther
"It took me a long time to get it on vinyl but I finally did, it's one of my favourite albums, anyway. I think it's because when it came out, Tom and I had not been together that long and it's a really lovely memory of that time. I think it's timeless and it makes me smile from the inside out. It's hard to get hold of on vinyl, so I'm really pleased I've got that."

EDITH'S FAVOURITE RECORDS

COVER STAR

PSYCHEDELIC SUPERMAN STANLEY MILLER



The man they call Mouse made his name in San Francisco during flower power, painting psychedelic art for the Grateful Dead. He tells **Teri Saccone** why the era was a vivid renaissance

His art helped define an era. But Stanley Miller, aka Mouse, has continued to create provocative beauty for decades. Although renowned for psychedelia, he defies any single paradigm, as his work also takes in art nouveau and futuristic styles.

Mouse has always been an artistic renegade. His bold, exhilarating imagery helped transform sleeves from marketing tools to a legitimate, highly coveted artform – he's most recognised for his Grateful Dead, Journey and Steve Miller covers.

Born in California in 1940, visual art was in Miller's DNA, as his father was a Disney animator on *Snow White And The Seven Dwarfs*. The family relocated to Detroit when his dad chose work in a tank factory rather than overseas conscription in WWII.

Mouse has an uncanny knack for serendipity. He came of age during the Motor City's ascendancy as the automobile's epicentre, while emerging as an artist. Given his nickname by teenage friends, he embedded quickly into the nascent hot-rod culture of the 50s – pin-striping cars then mastering the tricky, labour-intensive airbrushing technique, which he applied to T-shirts as well as vehicle chassis. Today, Miller is introverted, yet a natural raconteur with an engaging sense of humour.

"In 1956, I was a 16-year-old drawing hot rods and *Mad* magazine-type cartoons," he says. "I had my monster character ['Fred Flypogger,' appropriated by Big Daddy Roth for Rat Fink]. I was pin-striping and painting flames and pictures on cars, and bought an airbrush. In 1958, I asked my parents to help me get a booth to paint sweatshirts at the State Fair. I airbrushed shirts for 10 days straight. I started to dream in fluorescent colours. On the ninth day, I signatured 'Money' instead of 'Mouse' in a delirious state. I was riding a big wave of that new fad that swept America.

"I then started painting shirts at a string of hot-rod and custom-car shows in the east and Midwest. I became the richest kid in high school, driving a new Corvette. For about four years, I airbrushed at car shows and put out a 48-page catalogue/book, too."

FLOWER CHILD

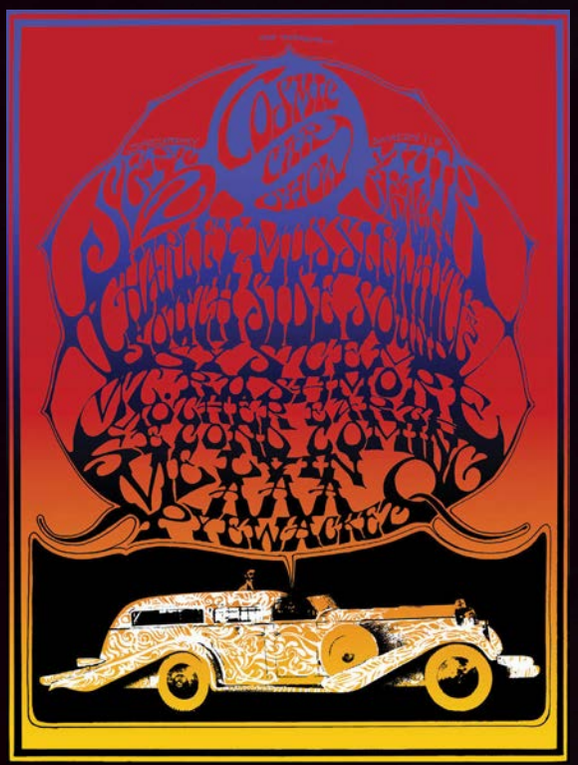
"In 1965, 10,000 sweatshirts later, I dropped out of art school and relocated to San Francisco," Miller continues. "By then, I'd started dabbling in psychedelics and was searching for the next level of my art skills. San Francisco and its music scene called to me like a siren out to sea. Hundreds of similar avatars gathered there."

As Mouse remembers it, the city was pristine and antique and the second-hand stores were full of Edwardian clothes ready for the picking. Bands were forming around a new music scene, fuelled by anti-war sentiment and British and American rock.

"San Francisco had a unique sound unto itself with the Jefferson Airplane, the Dead, etc. The beatnik scene was on the wane and Haight-Ashbury was a little mom-and-pop-store neighbourhood. The bands were playing at parties in people's houses there.

"I lived in Berkeley in a windmill on Telegraph Avenue and met a lot of people who hosted wild parties. I got drafted, so I returned to Detroit to face the draft board. I don't know how much acid I took that morning, but they didn't take me into the army.

"I returned to San Francisco, but first put a 'make love not war' sticker on the back window of my Cadillac hearse, taking my girlfriend, dog and my belongings with me. We arrived on the night of the [legendary] acid tests, but we were too tired from the journey to join. The parties just kept getting bigger, so they moved bands into halls, advertising via posters. ▶



"When I returned, Alton Kelley [fellow famed psychedelic artist] was the art director of the Family Dog [the counterculture collective]. They were throwing dance concerts at the Avalon Ballroom, and Bill Graham saw the opportunity to cash in and commissioned posters for the Fillmore, too."

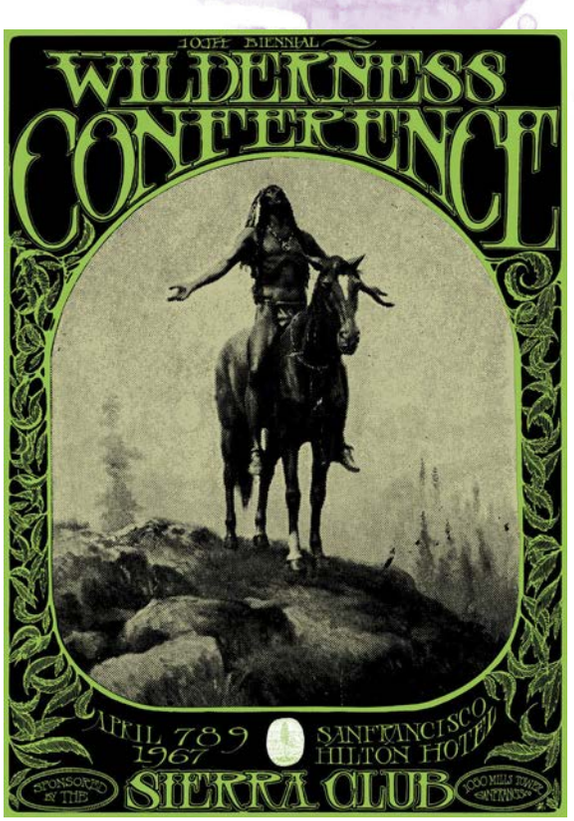
Kelley and Mouse started working together on posters. "My hand was like an Olympic athlete's from all the airbrushing. Kelley had an outstanding conceptual mind. As the years went by, he became great with his painting skills. He was a lefty and I was right-handed and eventually, we'd sit at the drawing board and work on the same piece, like a four-handed monster."

Together, Mouse and Kelley began to produce some of the most cosmic and funny art in the business. "We became lifelong friends," says Mouse. "I think one of the first posters we did was the skeleton and roses [Grateful Dead]."

Searching for inspiration for their work in the library, the pair found the famous Edmund Sullivan illustration and used it for the poster. "We'd go to the San Francisco main library to study the poster books. While searching for an image for a Dead show, we came across a skeleton bathed in roses in a book of poems. Kelley cut it out with his pocket knife. We always told people that we Xeroxed it, but there weren't any Xerox machines back then.

"We immediately knew we had the tiger by the tail… The concerts kept getting bigger and better. People came from all over the world to experience the music scene."

By this time (the mid 60s), the confluence of culture, art and society made San Francisco the hub for hippiedom and all that sprang from it. "Working with Kelley was one of my life's greatest experiences," Miller recalls of his partnership. "The Dead poster became historical. Then we did the Zig-Zag poster [Big Brother And The Holding Company]. Two home runs… we



MOUSE MOMENTS

Dead design

The Dead are the most bootlegged band in history, yet they had the vision to employ Mouse and Kelley for much of their finest artwork.

"Dead covers were made fairly loosely. In the early days, they'd say 'Do us a record cover', and we'd do it. They were always happy. Over the years, they were working with other artists. They would tell them: 'Design us this and show us what it's like and show us the sketches'. The band was almost the artist and the art director. That's probably why they had such horrible artwork after Kelley and me.

"They tried that with us. They wanted to see it every step of the way. Some of the changes they made were pretty good, but they did finally admit they weren't art directors, so we could go ahead with what we wanted."

Celestial moment

"In '67. Hendrix was playing the Fillmore. I'm sure almost everyone was tripping at that gig. Rick Griffin did the famous flying eyeball on the poster for the event. Afterwards, a friend asked if I wanted a ride home. It was dark in the back and I couldn't tell who else was in the car – they weren't talking much. Street lights lit up the car and I noticed Hendrix was sitting next to me. One thing you don't do on acid is small talk when galaxies and centuries are drifting through your minds."

knew we were doing something important. The scene was still young and had time to grow, culminating in the Summer Of Love. We did a poster a week for maybe a year, mostly for the Family Dog, but sometimes for the Fillmore and, later, Winterland. In the book *Art Of Rock*, we had 90 posters."

Miller's memories remain vivid: "San Francisco was like a renaissance," he says. "That's why these posters came out so good, because of the intense times. Vietnam was raging and we knew it was a lie, a fake war.

"Racism was rampant. The 'good old boys' had killed Kennedy and it wasn't hard to want to drop out of society, away from their lies and deceptions to instead live in peace, feeling free with great music and art. Every day was like a month then, because we jammed so much into one day."

How much did hallucinogenics play a part in Miller's artistry?

"It goes much deeper," he says. "It was a whole movement based on higher or altered consciousness. The art reflected that movement. If I was on psychedelics when I was drawing or inking posters, the pencil would probably melt into the paper. You need a clear mind to do poster or album-cover art. It's a complex medium. A great deal of planning and measurement went into it."

As quickly as the Haight-Ashbury scene arose, it vanished. "After 1967, the scene died," says Miller. "I left for England in 1968. Our beautiful scene turned into a zoo. Mass media and bad drugs moved in, followed by the death of the hippie… I went to London and worked there for a year with The Beatles, Blind Faith and *Nova* magazine. I also worked on Hendrix's album cover. As we finished it, he died. It never came out."

Mouse then returned to the Bay Area for another career reset. "In 1972, we [he and Kelley] started a T-shirt company. We borrowed $500 from the Dead and pioneered the four-colour process on T-shirts. Kelley and I started doing covers for Steve Miller, Journey, posters for Paul McCartney and many others."

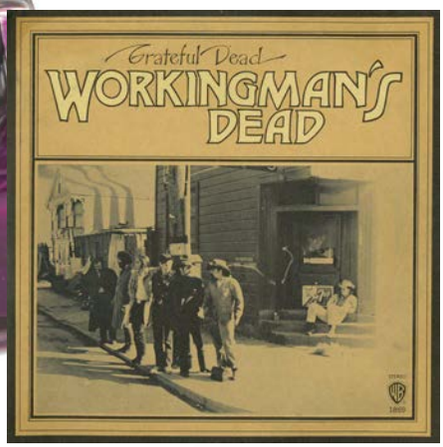
Today, the pair's iconic and hugely creative work is rightly lauded, with their posters exhibited in museums all over the world, including the Louvre and The Hermitage.

"I NOTICED HENDRIX SITTING NEXT TO ME. ONE THING YOU DON'T DO ON ACID IS SMALL TALK"

STANLEY MILLER

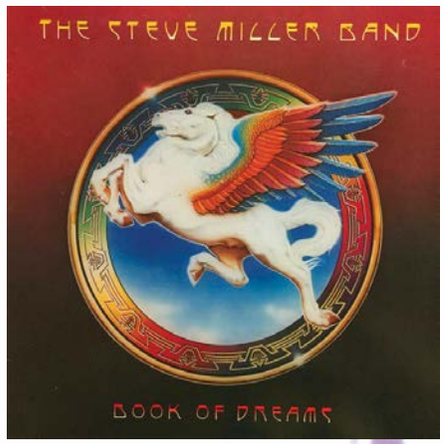
CLASSIC COVERS

STANLEY MILLER



GRATEFUL DEAD
WORKINGMAN'S DEAD
1970

Miller and Kelley worked on many projects for the Grateful Dead. This sleeve, for the band's first acoustic-centric selection, was shot on Evans Avenue in San Francisco. Mouse's sepia-toned work shows the band dressed as factory workers waiting on a street corner in true Western style. Bill Kreutzmann can be seen seeking shade in a doorway on what was a sweltering hot day. Legend has it Mouse imposed a star-nosed mole onto the image, but the band asked him to remove it before publication.

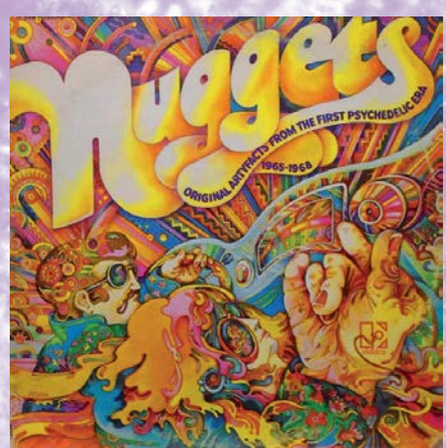


THE STEVE MILLER BAND
BOOK OF DREAMS
1977

Miller and Kelley created the airbrushed flying pegasus image for this Grammy-winning sleeve, art directed by Roy Kohara. Miller later remembered his musician namesake walking into Mouse Studios when he needed an image for his new album cover, spotting the pegasus and saying: "It's perfect, because my album is called *Book Of Dreams*". It became Miller's third blockbuster LP, following the monster successes of *The Joker* and *Fly Like An Eagle*.

JOURNEY
ESCAPE
1981

Featuring the band's oft-present scarab beetle blasting away from a planet, with the album title formatted as 'ESC4P3', this was one of several Journey covers Mouse and Kelley worked on. The pair were also behind the *Infinity*, *Evolution* and *Departure* albums. It was a massive breakthrough for the San Francisco-based pop-rockers, as it yielded seminal hits *Don't Stop Believin'*, *Who's Crying Now* and *Open Arms*.

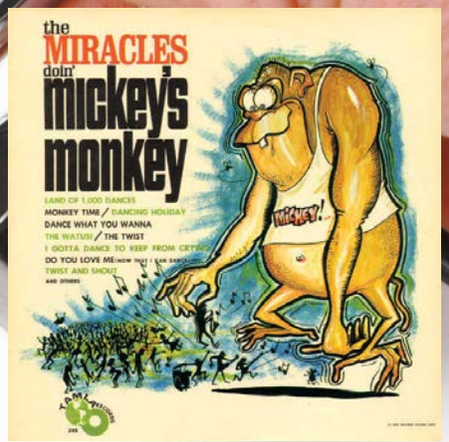


VARIOUS
NUGGETS: ORIGINAL ARTYFACTS FROM THE FIRST PSYCHEDELIC ERA 1965–1968
1972

This wildly psychedelic cover with melting technicolour artwork and chunky gold lettering houses 27 tunes by various artists, curated by guitarist Lenny Kaye. Included are Count Five's *Psychotic Reaction*, The Seeds' *Pushin' Too Hard* and *You're Gonna Miss Me* by the 13th Floor Elevators. *Nuggets* also premiered Leslie West, Todd Rundgren and Ted Nugent.

GRATEFUL DEAD
EUROPE '72
1972

Something of a departure from Mouse and Kelley's previous Grateful Dead work, *Europe*'s sleeve featured a clean, white background with an oversized truckin' shoe striding beneath a rainbow across the Atlantic to Europe. The rear sleeve shows a cartoon 'Ice Cream Kid' slamming a cone into his forehead. The Dead's triple live extravaganza includes dates from their dynamic European adventure. In 2012, the original acrylic-on-canvas artwork went under the hammer at Bonhams, with a guide price of £38,000 to £57,000.

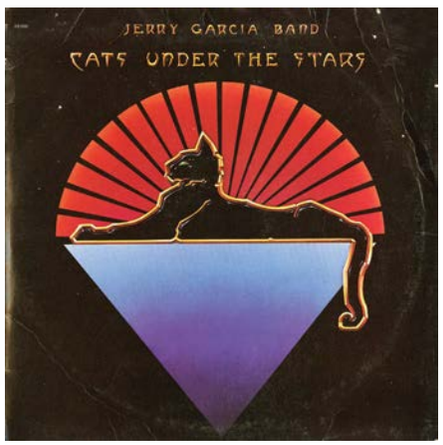


THE MIRACLES
MICKEY'S MONKEY
1963

This cover for Motown group The Miracles, who recorded with Smokey Robinson, pre-dates Mouse's California music artwork. Mouse explains: "I was really into the local Motown scene. I did Christmas cards for Frantic Ernie Durham, the disc jockey on the radio in Detroit, who was my friend. I had another friend who was an art director at Motown. He got me the job. I did the first rough on the inside of a pizza box. They liked it. Bernie got paid $75 and I got paid $25. Oh, and I still have the pizza-box lid!"

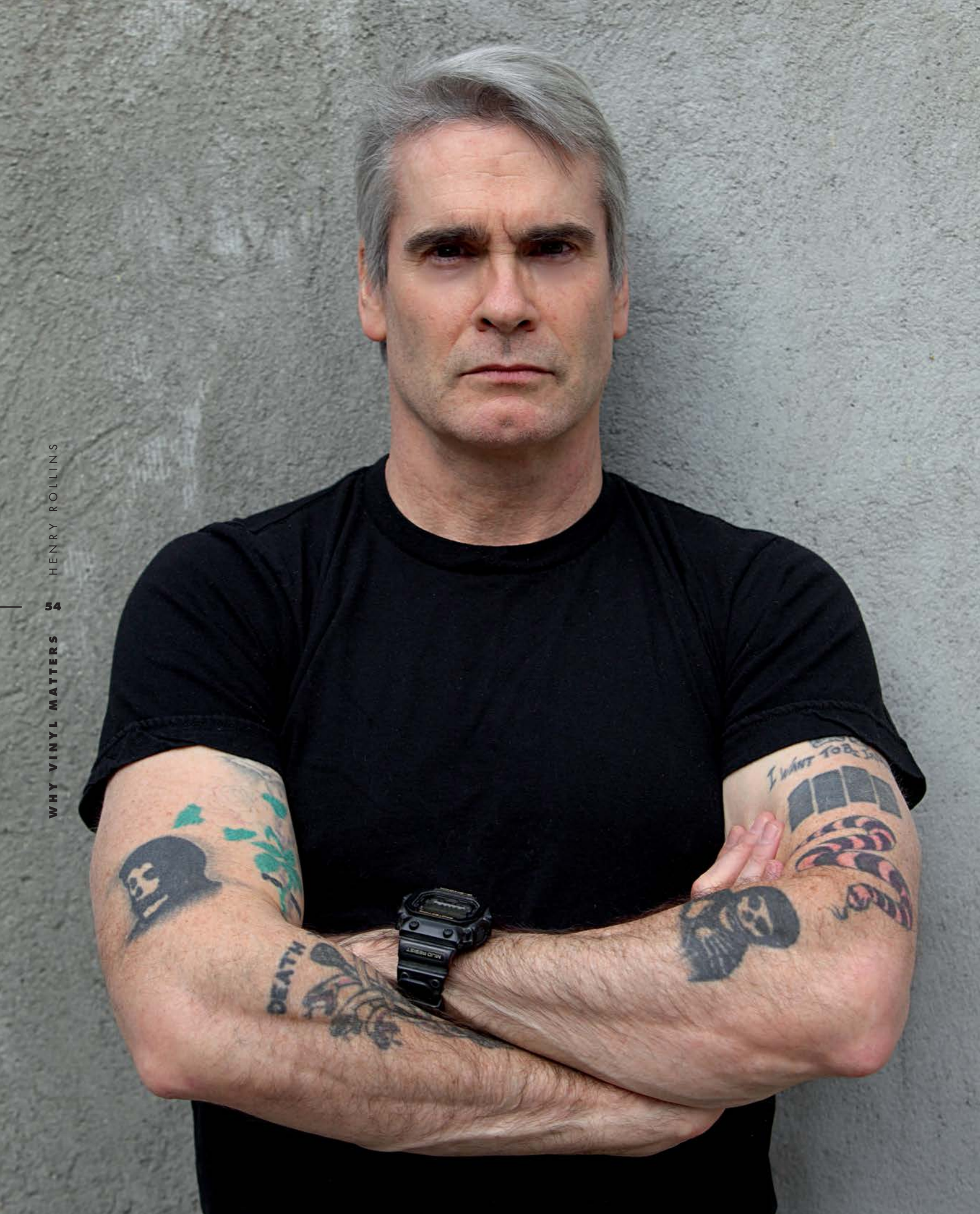
JOURNEY
GREATEST HITS
1988

Again featuring the ubiquitous beetle, this time with great outstretched wings, this 14-cut collection is the band's best-selling release and one of the most successful Greatest Hits albums in history. It spent nearly 500 weeks on the Billboard 200 album chart.



JERRY GARCIA BAND
CATS UNDER THE STARS
1978

The only solo album by Jerry Garcia and regarded as his personal favourite studio work, *Cats Under The Stars* was recorded in 1977 and released the same year that the Dead performed live at the Great Pyramids in Giza, Egypt. That singular experience clearly spilled over into Mouse's creative process for this sleeve, with Egyptian iconography abundantly evident. A 40th anniversary gold-marbled vinyl edition was released on 13 October. ●


DEATH

WHY VINYL MATTERS

HENRY ROLLINS

In this first exclusive extract from the new book, *Why Vinyl Matters* by **Jennifer Otter Bickerdike**, punk legend and Black Flag mainman Henry Rollins tells us how he fell in love with records…

Henry Rollins was barely out of his teens when he joined the legendary punk band Black Flag. Since parting from the band in 1986, Rollins has found success as a spoken-word artist, author, actor, and television and radio presenter. He currently hosts a weekly radio show on Santa Monica radio station KCRW, and is a regular columnist for *LA Weekly* and *Rolling Stone Australia*.

IS VINYL IMPORTANT? AND IF SO, WHY?

"Vinyl is important to me because what's on it is real. It is what the musicians wanted you to hear. Whether what is on the record is to your liking doesn't matter. They were able to tell you their truth and you are able to evaluate it on a level playing field. There's no such thing as 'digital music'. Digital technology can emulate music and that technology is getting better, but there is no Led Zeppelin on a Led Zeppelin CD. There isn't a nanosecond of music on any music-streaming service."

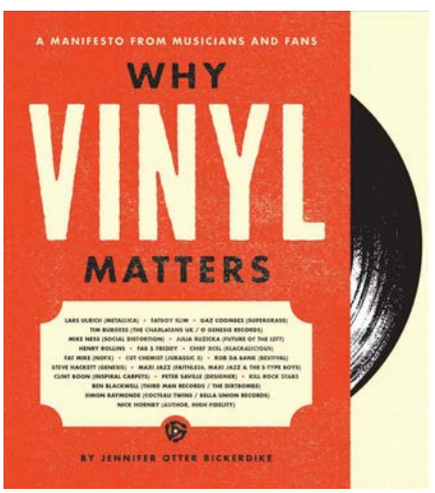
WHAT DOES A RECORD PROVIDE THAT OTHER FORMATS DO NOT?

"Full frequency. There's a reason records sound better. There is simply more on them."

WHY DID VINYL FADE AS A FORMAT DURING THE TIME OF CDS?

"Many reasons. I'm sure more than I know of, but here are a few that come to mind. There was a newness about CDs that was persuasive and attractive. Many people had less-than-great playback on their analogue setups, which didn't treat their vinyl all that well and led to a lot of surface noise. In contrast, CDs were mastered loud, and to the untrained ear, louder is better. One of the initial selling points was that the source was 'digitally remastered'. Of course it was! This meaningless phrase led the consumer to believe that through this great leap in technology (from 7" vinyl to a 5" disc of data) an almost magic process had taken place, one which would reveal the true majesty of the music that vinyl had deprived them of.

"The truth is that the blood of the music was being squeezed out in the process, leaving the listener in an icy, tinny, music-free wasteland of digital information. How many people do you think actually compared their vinyl to CD? I remember doing it with the first CDs I bought in late 1986. The vinyl was much better. Technically, I didn't understand why, but my ears could hear the difference. Another reason is that, in terms of sheer portability, digital is an efficient medium to listen to the music it tries to imitate. CDs were smaller and lighter, thus far more convenient for someone moving from home to dorm to apartment, etc. Record stores could carry a lot more product with CDs instead of vinyl. The consumer could consume it in



***Why Vinyl Matters* by Jennifer Otter Bickerdike is a 224-page manifesto on the vinyl format's importance and the art of sound. All manner of music-industry voices are represented, ranging from artists to producers and DJs to label owners. Find out more at www.accartbooks.com**

his or her car, at home, wherever. On that level, digital is good. On the road, I am in a digital environment for weeks at a time. I do the best I can to make it sound better with good headphones and speaker systems – but it is what it is."

WHY HAS VINYL RETURNED?

"Perhaps these are some of the many reasons. Someone heard their friend's system, was given the sermon, or had the chance to hear something besides digital. They were duly impressed, and they sought out their own analogue playback environments.

"People read or heard interviews with bands they liked who extolled the virtues of vinyl and were thus inspired to check it out. Many bands, when they signed to major labels at the height of the CD, insisted that their music get a vinyl release. Also, bands kept going into studios and recording on tape, which became ever-more expensive. Musicians standing up for music is definitely one of the reasons that vinyl has returned.

"On a personal note, there is something great about getting the record out of its sleeve, putting it on the turntable, getting up, turning it over, etc. I've always enjoyed the physicality of listening to records. When you think to yourself, 'That has to be the last song,' and prepare to get up, only to hear another song start and finding it difficult to enjoy it because you know that you will be getting up to turn the record over or put it away; I like all that. Also, if you have good playback, you'll never want to hear anything but analogue.

"Artwork on albums and singles, coloured vinyl, limited editions, different picture sleeves for different territories, Record Store Day – these things make music fun. I am nearing 60 years of age and, like a lot of adults, I have a lot of 'real world' concerns and obligations. It's great to still worry if I'm going to score the limited edition of a record."

WILL VINYL CONTINUE TO BE IN VOGUE, OR IS THE RECENT INTEREST JUST A TREND WHICH WILL PASS?

"I have no idea what humanity will get up to next. I see a lot of young people pumping music from their phones through a crap pair of headphones, so that might be where it all ends up. Bad-sounding music from a cloud. I think there will always be enough people who want something else. Right now, Record Store Day is going from strength to strength – but I have no idea if people regard this as a thing they are into for life, or just what they are into right now."

IS VINYL ACTUALLY A NOSTALGIA ITEM, THEN?

"Only if you consider music to be a nostalgia item. What we're talking about, basically, is a music-delivery medium. There have been different mediums over the years. I think newer generations value portability. Many don't have landlines and perhaps think of them as relics. Not having the sheer bulk of vinyl to haul around might be very appealing to a lot of people. Perhaps the question is if vinyl will become an elitist, luxury item."

HOW DOES VINYL PLAY INTO THE ETHOS AND VALUES OF PUNK?

"Punk and digital, to me at least, are antithetical. I can only project my own perception – but for me, punk is vinyl and cassette. It is the picture sleeves, the noise on the vinyl, the way you know the next song on the cassette because you have carried it with you and played it so many times. Punk is analogue. It is real. Would you rather hear the first album by The Clash on LP or CD? One is real, the other is, at best, somewhat trite. On the other hand, do you really want a Beyoncé LP? Why? What do you hope to get when you pull the album out from its sleeve, a coupon for a free Pepsi?

"Some music is merely an advertisement for what music can be. It never escapes the enclosure of its commercial goals, nor does it seek to. The people who appreciate this music are happy with their streaming or other wretched sound-delivery systems. Punk, like rock, is an analogue, real-life experience, so you want analogue playback."

WHAT DOES THE RETURN OF VINYL IN POPULARITY SAY ABOUT THE PLACE AND SPACE OF MUSIC IN OUR LIVES?

"Vinyl requires you to be where a record player is. Time, place, ritual, etc. The area around the system is your temple – all are welcome. The system – the sermon. The record – a ladder extending from the Parliament *Mothership*, Sun Ra's barely perceptible nod from Saturn… I can't explain to you how important this is to me. When I listen to an album sitting alone, it's great. When I listen to that same album with my best friend Ian MacKaye, suddenly we're together, listening to an album we have been playing since we were teenagers. Now, it's more than music. It's our lives coming through the speakers. This is the place and space music has in my life. Sometimes, when I visit where I come from, I walk by houses and apartments where I would hang out with others and listen to records. Those places have a lot of meaning to me. Vinyl speaks to that more than any digital rendering of music ever will."

WHAT'S YOUR FIRST VINYL MEMORY?

"I remember walking a long way through the snow to buy *Physical Graffiti*. At age 14, I think it was, there was a jock guy at my school listening to music on a one-speaker tape deck. I asked him who it was. He looked at me like I was stupid and said, 'Ted Nugent!'. I went to the record store that night and bought the first Ted Nugent album. There were a lot of generic instances like that, but I never connected with vinyl as a thing until punk rock. I remember distinctly buying a single of a local DC band. Besides liking the music, the fact that it was from a small band that was in my city suddenly made the music real to me.

"I don't know if this will make sense, but there is an anonymous consumer/product factor to buying a big band's album. It's not that the record isn't great, it's just that interaction lacks poignancy and actualisation to me. I am not saying that every band has to know that I bought their record, but punk rock was so real and personal by comparison, there was something different about getting a small band's record.

"IT'S GREAT TO STILL WORRY IF I'M GOING TO SCORE THE LIMITED EDITION..."

"I guess what I am trying to say is that I felt that mattered. When I bought the aforementioned single, or, when I bought the first Cramps single from a Cramps roadie when they played a local bar; when I bought the Stimulators single from the band's guitarist after seeing them open for the Cramps at Irving Plaza in NYC; when the Bad Brains gave me copies of their first single in return for loaning them my car so they could drive back to DC; when Ian MacKaye put five copies of The Teen Idles' *Minor Disturbance* EP on consignment at a record store down the street from where I worked and on my lunch hour, I went down and bought all of them to lend support… There was a reality to these exchanges, even if it was just in my young mind, that resonated mightily with me."

WHAT WAS YOUR FIRST VINYL PURCHASE AND WHAT DID IT MEAN TO YOU?

"I honestly don't remember. I would listen to my mother's records. If I really liked one, she would give it to me and get another. Isaac Hayes' *Hot Buttered Soul* was one of my favourites. Her copy of the first Doors album was a big one. I would guess that my first purchases with money from my minimum-wage jobs were big rock bands like Zeppelin and Aerosmith. When I started buying punk-rock singles, that was when it all took off for me. The Damned, The Adverts, Buzzcocks, U.K. Subs, the Ruts, bands like that made me value the medium. Before then, a record was just a thing I put on my very bad record player. This is also when I started taking much better care of my records and when I started to understand how much music was a part of my life. I always knew it but when I got it, I really got it. When Ian MacKaye and I became best friends, when we were about 12, music was our connective tissue."

HOW MANY RECORDS DO YOU HAVE?

"No real idea. A lot. I have seen collections that dwarf mine as far as volume. I never thought of my collection in terms of amount as much as scarcity of the pieces. It's not all that hard to acquire records. I usually buy one to three a day. I have a lot of acetates, test pressings and other small-run items that I value more than merely having a lot of records. Sometimes I write on the inner sleeve when and where I got the record, any interesting information about the acquisition and then I sign and date it. I think the next owner should know a little about where the record came from."

WHAT'S A CRUCIAL RELEASE FOR ANY AUDIOPHILE TO HAVE IN THEIR COLLECTION BECAUSE IT JUST SOUNDS SO MUCH BETTER ON VINYL?

"That's a huge question. Older rock albums would be good – Bowie, Queen, Zeppelin, etc. Jazz giants like Miles and Coltrane. There are thousands of must-haves. I think every record I own is a must-have. I wouldn't have them otherwise."

ANY OTHER LAST WORDS OF ROLLINS WISDOM?

"Buy records. Whenever possible, get them directly from the label or artist. Listening to music makes you a better person, so listen as often as you can. Duke Ellington would sell out venues in big cities, but after the show, no hotel would let him and his band stay because of the colour of their skin. He was all-in. You should learn some of these stories and hear the music these people made. There are bands playing in small rooms all over the world, putting their entire lives into their music. You should go to their shows." ●

SUBSCRIBE TO *LONG LIVE VINYL* XGIFT17

☐ I would like to subscribe to *Long Live Vinyl* (12 issues a year)

☐ **UK Direct Debit** – Just £29.35 every 6 months

PLUS FREE HEADPHONES

DIRECT Debit

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY TO PAY DIRECT DEBIT

Originator's Identification Number

8 3 7 1 8 1

1 Name of your Bank or Building Society

2 Name of account holder(s)

3 Branch sort code

☐☐☐☐☐☐

4 Account number

☐☐☐☐☐☐☐☐

5 Instruction to your Bank/Building Society Please pay Anthem Publishing Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Anthem Publishing and if so, details will be passed electronically to my Bank or Building Society.

Signature(s) Date

YOUR DETAILS

Title Forename Surname

Email address†

Address

Postcode

Tel no. (inc.STD)

Mobile†

† Please enter this information so that Anthem Publishing Ltd, can keep you informed about your subscription via email or free text messages. You may unsubscribe from these at any time.

Anthem Publishing would like to keep you up to date with news, events, and special offers, and occasionally request feedback from you. Please tick the relevant boxes to indicate how you would like to be contacted. You can choose more than one. ☐ Email ☐ Post ☐ Telephone ☐ SMS

OTHER PAYMENT METHODS [NO GIFT, SORRY]

☐ UK credit/debit card (1 year) – 12 issues for £58.70 – saving 30%

PLEASE DEBIT MY CARD:

☐ Visa ☐ Mastercard ☐ Maestro ☐ American Express

Card no ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

Valid from ☐☐ ☐☐ Expiry date ☐☐ ☐☐ Issue no ☐☐

Signature Date

☐ I have enclosed a cheque for £

SEND YOUR COMPLETED FORM TO

FREEPOST ANTHEM PUBLISHING

Yes! That's all you need! (UK only)

Offer ends 31 December 2017 **Code XGIFT17**

Your subscription will start with the next available issue. *Long Live Vinyl* is published 12 times per year.

*Savings are calculated off the UK cover price. The gift is available to UK Direct Debit orders only. Gifts are subject to availability. We reserve the right to substitute the gift with an alternative of similar value if stocks become exhausted. Your subscription will start with the next available issue.

YOUR SUBSCRIPTION OFFER

- FREE Audio-Technica headphones worth £77!*
- **Plus save 30%***
- Just £29.35 every 6 months on Direct Debit
- **Free UK delivery direct to your door**

Gift only available to UK subscribers paying by Direct Debit

THE PERFECT **CHRISTMAS GIFT** FOR YOURSELF OR SOMEONE ELSE!

CHRISTMAS SUBSCRIPTION OFFER

FREE AUDIO-TECHNICA HEADPHONES WHEN YOU SUBSCRIBE

WORTH £77

ABOUT YOUR FREE GIFT

- Advanced build quality and engineering
- **40mm drivers with rare earth magnets**
- Tuned for enhanced detail, with excellent midrange definition
- **Circumaural design contours around the ears**
- Excellent sound isolation in loud environments

3 EASY WAYS TO SUBSCRIBE

ONLINE
ANTHEM-PUBLISHING.COM/VINYL

ENTER CODE **XGIFT17**

BY PHONE
01371 853609**

QUOTE CODE **XGIFT17**

BY POST
COMPLETE THE FORM OPPOSITE AND SEND FREEPOST
(UK ONLY)*

Classic Album

THE ROLLING STONES

LET IT BLEED

Apocalyptic themes, the Vietnam War and an all-round sense of foreboding are pervading influences on *Let It Bleed*, an album regarded by many as The Rolling Stones' finest achievement and one which, as **Neil Crossley** explains, saw them reaching back to their roots for creative salvation…

ROLLING STONES
LET IT BLEED
LONDON
STONES - LET IT BLEED
THE Rolling Stones
LET IT BLEED

Getty

"Don't expect them to scream," someone whispered to Mick Jagger, seconds before he stepped out onto the stage of the Los Angeles Forum, for the first major show of The Rolling Stones' 1969 US tour on 8 November that year. It was good advice. Much had changed in the three years since the Stones last toured in June and July 1966. The burgeoning counterculture, disillusionment with the peace movement and the widespread disaffection with the Vietnam War had transformed the country. The clean-cut audiences that had made up the bulk of the Stones' audiences in '65 and '66 had been replaced by more cynical, perceptive and politicised music fans who took their music extremely seriously and wanted to listen. To help matters, the Stones were now booked into arenas and playing through powerful, efficient PA systems that enabled them and their fans to hear the music as it was meant to be heard. For the band, as they embarked on their '69 US tour, it was little short of a revelation.

"The Vietnam War. Violence on screens, pillage, burning. It's apocalypse; the whole record's like that"

MICK JAGGER

"The Stones were surprised by America in 1969," said Sam Cutler, the band's former tour manager, in Rich Cohen's 2016 book *The Sun & The Moon & The Rolling Stones*. "It's like, 'Wow, everybody's listening to us'. They were chuffed. You can hear it on the live album *Get Yer Ya-Ya's Out!*. They'd risen to the demand and were playing to perfection."

They were also bolstered by some sublime new material. On 5 December 1969, one month after Jagger stepped out on the LA Forum stage, The Rolling Stones released some of these new tracks on an album that is considered by many to be their finest achievement – *Let It Bleed*. It was a landmark moment. As Sean Egan notes in his book *Rolling Stones And The Making Of Let It Bleed*, the Stones had never before been able to escape the shadow of The Beatles. While the Stones had the enviable moniker of the 'bad boys' of rock 'n' roll, all of The Beatles' albums had so far eclipsed those of The Stones commercially and creatively. That all changed with *Let It Bleed* which, upon its release, knocked *Abbey Road* off the No. 1 slot. "With its December release," writes Egan, "*Let It Bleed* marked a significant – even symbolic – milestone in the career of the group: the first time The Rolling Stones had ever put out an album that was better than The Beatles' latest."

Above: the Stones at Madison Square Garden in 1969. The recordings were later used for *Get Yer Ya-Ya's Out!* Below: Brian Jones with tour manager Tom Keylock in 1968 – Jones was on trial for cannabis possession at the time

Getty

In essence, *Let It Bleed* is the sound of a band surging forward with a real swagger and creative intent, returning to their first love, the blues, infusing elements of country music and gospel, and melding it all with dark themes of the day – the Vietnam War, social upheaval and the death of the 60s dream. At its heart, this is a dark and desolate album, but one with a greatness that lies in its diversity of mood, texture and tempo. "It's a very rough, very violent era," Mick Jagger told *Rolling Stone* magazine in 1995. "The Vietnam War. Violence on the screens, pillage and burning… It's apocalypse; the whole record's like that."

TURBULENT TIMES

For the Stones, the years from 1967 to 1969 were a turbulent period. Since early 1967, a succession of drug busts and a media-fuelled witch hunt had significantly marred their progress. These busts hit Brian Jones particularly hard. In October 1967, Jones was sentenced to nine months imprisonment for possession of Indian hemp. He appealed and was given three years' probation. At the trial, three psychiatrists told the appeal judge that Jones was "an extremely frightened young man". The following May, he was arrested for possession of cannabis. Jones fully

Into The Groove

When the Stones were recording *You Can't Always Get What You Want*, producer Jimmy Miller tried to get Charlie Watts to play a drum fill in a particular way. Watts was unable to play it to the producer's satisfaction, but encouraged Miller to play drums on the track instead. "Jimmy played drums on a couple of tracks on *Let It Bleed*," Watts said in 2003. "That's how good Jimmy was at hearing drums. He wasn't a great drummer, but he was great at playing drums on records – a completely different thing… Jimmy actually made me stop and think again about how I play drums in the studio, and I became a much better drummer in the studio thanks to him."

The songs

Core personnel

Mick Jagger Lead vocals, backing vocals, harmonica, acoustic guitar
Keith Richards Electric guitar, acoustic guitar, bass, backing vocals, lead vocals
Brian Jones Congas, autoharp
Mick Taylor Electric guitar, lap steel
Bill Wyman Bass, autoharp, vibraphone
Charlie Watts Drums

Additional personnel

Ian Stewart Piano
Nicky Hopkins Piano, organ
Byron Berline Fiddle
Merry Clayton Co-lead vocals
Ry Cooder Mandolin
Bobby Keys Tenor saxophone
Jimmy Miller Percussion, drums, tambourine
Leon Russell Piano and horn arrangement
Jack Nitzsche Choral arrangements
Al Kooper Piano, French horn and organ
Nanette Workman Backing vocals
Doris Troy Backing vocals
Madeline Bell Backing vocals
Rocky Dijon Percussion
The London Bach Choir Vocals

Main production credits

Olympic Sound Studios, London
Elektra Studios, Los Angeles
Producer Jimmy Miller
Chief engineer Glyn Johns

Recorded November 1968, February–July 1969, October–November 1969
Released 5 December 1969 in the UK

1 *GIMME SHELTER*

Mick Jagger Co-lead vocals, harmonica and backing vocals
Merry Clayton Co-lead vocals
Keith Richards Lead and rhythm guitars, backing vocals
Bill Wyman Bass
Charlie Watts Drums
Nicky Hopkins Piano
Jimmy Miller Percussion

Intro'd by a shimmering open-tuned guitar motif, this is a mesmerising and supremely assured track, one of the Stones' great iconic moments. Keith Richards began working on the song's signature opening riff at the Mayfair flat of art dealer friend Robert Fraser, in Mount Street London, while Richards' partner Anita Pallenberg was filming scenes naked in a bathtub with Mick Jagger for the film *Performance*.

Richards acknowledges the menacing feel of the track and cites a major blues player as a musical influence. "Those chords are Jimmy Reed-inspired – the same haunting trick, sliding up the fretboard against the drone of the E note. I'm just working my way up, A major, B major, and I go, 'Hello, where are we ending up? C-sharp minor, okay'. It's a very unlikely guitar key. But you've just got to recognise the setups when you hear them. And a lot of them, like this one, are accidents."

But it is the addition of soul and gospel singer vocalist Merry Clayton that adds a crucial power and warmth to the track. Clayton was summoned to a late-night recording session by her friend, the producer Jack Nitzsche. Originally hired for backing vocals, her powerful, mesmerising performance so defined the song that she is credited as 'co-lead vocals'. Clayton enters midway through the first verse and shares the next three verses, her rich vocals elevating the song and its lyrical themes to real heights. "Rape, murder! It's just a shot away! It's just a shot away!", she sings, an emotional force almost screaming the final stanza.

For the recording, Richards used an Australian-made Maton SE777, a large single-cutaway hollowbody guitar, which he had previously used on *Midnight Rambler*. Unfortunately, the guitar barely survived the recording before literally falling apart. "On the very last note of *Gimmie Shelter*," Richards told *Guitar World* in 2002, "the whole neck fell off. You can hear it on the original take".

2 *LOVE IN VAIN*

Mick Jagger Lead vocals
Keith Richards Guitar
Bill Wyman Bass
Charlie Watts Drums
Ry Cooder Mandolin

A reworking of a song by delta-blues legend Robert Johnson, recorded in 1937 and released in 1939 as the last of his 78rpm recordings. On it, Johnson sings of unrequited love, using a departing train as a metaphor for his loss. "*Love In Vain* was such a beautiful song," recalled Richards to record producer and blues archivist Stephen LaVere in 1990. "Mick and I both loved it, and at the time I was working and playing around with Gram Parsons, and I started searching around for a different way to present it, because if we were going to record it there was no point in trying to copy the Robert Johnson style… We took it a little bit more country and formalised, and Mick felt comfortable with that."

The band started work on the track in March 1969 at Olympic Sound Studios in London. With Brian Jones unavailable, Ry Cooder was brought in to play mandolin. Cooder was an inspired choice: his musical sensitivity beautifully underpinning Richards' raw, soulful slide and Jagger's heartfelt vocals. The track was, according to critic Richie Unterberger, "as close to the roots of acoustic down-home blues as the Stones ever got". Jagger highlighted the band's approach to the song in a 1995 interview with *Rolling Stone* magazine. "We changed the arrangement quite a lot from Robert Johnson's. We put in extra chords that aren't there on the Robert Johnson version. Made it more country. And that's another strange song, because it's very poignant. Robert Johnson was a wonderful lyric writer, and his songs are quite often about love, but they're desolate."

3 *COUNTRY HONK*

Mick Jagger Lead vocals
Keith Richards Acoustic guitar
Mick Taylor Slide guitar
Bill Wyman Bass
Charlie Watts Drums
Byron Berline Fiddle
Nanette Workman Backing vocals

Deemed by some as a rather slight addition to the album, this country-themed version of *Honky Tonk Women* does reflect the origins of the song as well as Jagger and Richards' long-term liking for country music. Gram Parsons almost certainly had an influence, too. When Keith Richards played it to Parsons – his close friend and trust fund-enabled former member of The Byrds and The Flying Burrito Brothers – Parsons played it back to him as Bakersfield-tinged cosmic country. A few days later, in March 1969, the band laid down this version at Olympic Sound Studios in London. Brian Jones was present and while he may have contributed to the first takes and demos, it was his last recording session. "We put that other version of *Honky Tonk Women* on because that's how the song was originally written, as a real Hank Williams/Jimmie Rodgers, 30s country song," recalled Richards.

When the band gathered to listen to the playback, it became clear that something was missing. In his book *The Sun & The Moon & The Rolling Stones*, Rich Cohen describes how Parsons suggested adding a fiddle to the track. He recommended Byron Berline, a young country fiddle player who had recorded with The Dillards and Bill Monroe, to record the part. When the Stones booked into Sunset Sound in Los Angeles in October 1969, Berline was hired to play on the track. "It was a party atmosphere," Berline recalls in Cohen's book. "I played it seven or eight times. The last time, my bow slipped, because it was getting damp in the evening. And that's the track they wanted. I said 'Don't you hear that bow slip?'. And they said, 'Oh yeah, that's cool'."

4 *LIVE WITH ME*

Mick Jagger Lead vocals
Keith Richards Guitar and bass
Mick Taylor Guitar
Charlie Watts Drums
Nicky Hopkins Piano
Leon Russell Piano and horn arrangement
Bobby Keys Tenor saxophone

If one single track on *Let It Bleed* maps out the future sound of The Rolling Stones, then this is it – a swaggering and defiant slice of groove-laden rock 'n' roll, intro'd and highlighted by a pumelling Stax-style bassline from Keith Richards. The staccato twin-guitar exchange between Richards and new guitarist Mick Taylor is another high point. *Live With Me* was the first track to feature Taylor, who had joined the band in June 1969. In Bill Janovitz's 2013 book *Rocks Off: 50 Tracks That Tell The Story Of The Rolling*

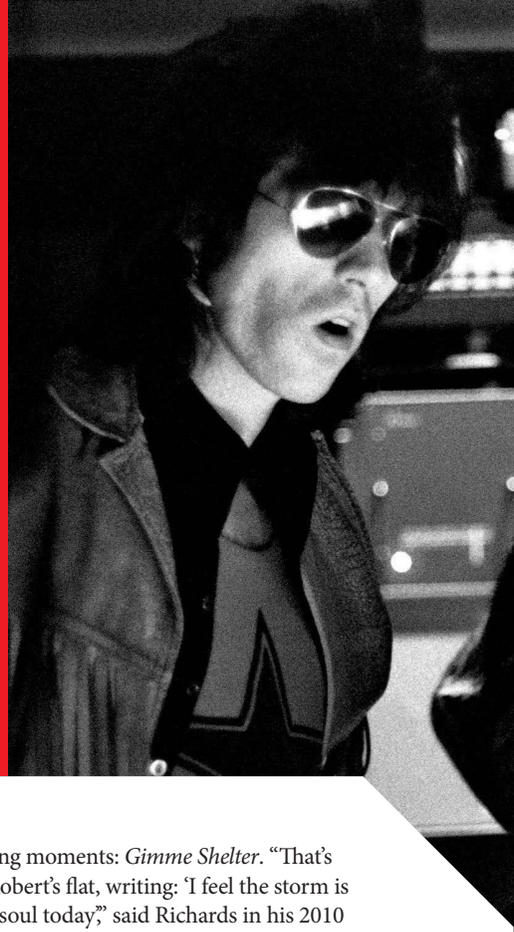
expected a prison term, but received only a fine. Despite this unexpected reprieve, by the end of 1968 he was a broken man, a fragile, dysfunctional figure and a shadow of the gifted musician he had once been.

To compound these problems, the Stones were still smarting from the aimless, critically derided 1967 album *Their Satanic Majesties Request*, an ill-conceived collection of tracks, mired in psychedelic affectation and studio trickery. But creatively, their fortunes were about to change. The 1968 follow-up album *Beggars Banquet* was an absolute classic, as the band abandoned all pretensions and returned to their roots, embracing blues and country for an acoustic guitar-driven classic that carved a template for the darker, rockier sound that would define them on *Let It Bleed*.

While Jones contributed to *Let It Bleed*, he appeared on only two tracks and played no guitar. Consequently, Richards took on the bulk of guitar duties from the outset with a near-heroic level of drive and commitment. Richards' playing on *Let It Bleed* is inspired, from his shimmering open tunings to his earthy and emotive slide. Richards was also responsible for creating one of the album's most outstanding tracks, inspired by deep, personal experience…

Al Fresco Fiddle

"They picked me up at LAX... Phil Kaufman was driving," recalls Byron Berline, guest fiddle player on *Country Honk*, in Rich Cohen's book *The Sun & The Moon & The Rolling Stones*. "We get into limousines and drive to Sunset Sound… Glyn Johns and Mick Jagger said, 'We've got an idea; we want you to go out on the sidewalk and record your track out there. Just to create an ambience.'… So we set up a mic right out on the street. That's how I played. On a little speaker, with all them guys standing around. At the start of the track, you can hear a car horn. That's Phil Kaufman leaning on the wheel of his Cadillac."



THE STORM IS THREATENING

The inspiration was Richards' relationship with girlfriend Anita Pallenberg who, in September 1968, was playing opposite Mick Jagger in Donald Cammell's dark, violent British psychodrama *Performance*, in which a London gangster (James Fox) goes into hiding at the home of a reclusive rock star, played by Jagger. In the film, Pallenberg is involved in sexual scenes, in a bathtub, with Jagger. While the scenes were tame, the leaked outtakes were graphic, and a source of great concern for Richards. As director Cammell said in Philip Norman's 1984 book *The Stones*, Richards was deeply uneasy about Pallenberg's role as Jagger's lover. "And of course, Anita didn't help his insecurity," said Cammell. "She seemed to be teasing Keith about wanting Mick, the way she'd teased Brian about wanting Keith. While we were shooting at Lowndes Square, Keith hardly came near the house. He'd sit outside in his car and send in messages."

It was in this turbulent state of mind that Richards found himself, as he sat down in the Mayfair flat of art-dealer friend Robert Fraser and began working on the signature opening riff for one of *Let It Bleed*'s defining moments: *Gimme Shelter*. "That's why I was sitting in Robert's flat, writing: 'I feel the storm is threatening, my very soul today'," said Richards in his 2010 autobiography, *Life*. "And there was this incredible storm over London, so I got into that mode… looking at all these people with their umbrellas being blown out of their grasp and running like hell. And the idea came to me. You get lucky sometimes. It was a shitty day. I had nothing better to do. Of course, it becomes much more metaphorical with all the other context and everything, but at the time I wasn't thinking about, 'Oh God, there's my old lady shooting a movie in a bath with Mick Jagger'.

"My thought was storms on other people's minds, not mine. It just happened to hit the moment."

"My thought was storms on other people's minds, not mine. It just happened to hit the moment"

KEITH RICHARDS

Getty

IN THE STUDIO

Gimme Shelter was one of the first tracks recorded for *Let It Bleed*, in February 1969, alongside *You Got The Silver*, a heartfelt acoustic ballad from Richards, which was also inspired by Pallenberg. Olympic Sound Studios in Barnes, West London was the choice of recording studio for the album. Sessions at Olympic ran from 10 February to 31 March 1969; 17 April to 2 July 1969; 1 to 15 September 1969; and 1 to 15 October 1969. Overdubs and mixing were then undertaken at Sunset Sound Studios and Elektra Studios in Los Angeles from 17 October to 2 November 1969. When it came to choice of producer, the Stones opted for Jimmy Miller, with Glyn Johns as chief engineer.

Jagger and Richards were the two members of the band most often at the recording console alongside Miller and Johns. But Richards did not always feel comfortable in the producer's chair, according to engineer George Chkiantz. "I don't think it was his scene and he happily left it to Mick. But on the other hand, if Keith said something,

Getty

I felt Mick obeyed… Keith is in some ways very quiet, but he's a forceful personality… I can remember Keith lying behind the desk at Olympic, apparently asleep. [Mick] was going on about trying to get someone to play something or other. This one eye suddenly opened like a lizard and Keith said 'No', and suddenly it was all forgotten."

In May 1969, the Stones recorded the tracks *Country Honk*, *Let It Bleed* and *Live With Me*. But as the sessions moved towards the summer, one factor hung over the band like a sentence – how to move forward while guitarist Brian Jones was barely functioning.

Jones' frailty and slow deterioration was a significant factor in the band's three-year absence from the US live circuit. Now, with a US tour planned for the end of 1969, it was clear that a replacement must be found. After exploring a number of options, Jagger called British bluesman John Mayall, who suggested 20-year-old blues-guitar virtuoso Mick Taylor, formerly of Mayall's band the Bluesbreakers,

Above: Jagger and Richards with Producer Jimmy Miller, mixing the album at Elektra in LA in 1969

Below left: Keith and girlfriend Anita Pallenberg, December 1969

Clash Of Cultures

In the 2005 book *Rolling Stones And The Making Of Let It Bleed* by Sean Egan, Olympic Sound Studios engineer George Chkiantz recalls the clash of cultures when the London Bach Choir recorded parts for *You Can't Always Get What You Want*, which had been arranged by Jack Nitzsche. "That was hilarious," he recalled. "The hard rockers one end swathed in billowing smoke in the control room and then 50 feet of no-man's land with the choir at the other..."

The songs *continued*

Stones, Taylor described the recording of *Live With Me* as "kind of the start of that particular era for the Stones, where Keith and I traded licks".

It was also the first track to feature Bobby Keys, the revered Texan saxophonist, who along with trumpeter Jim Price, arrived in the UK in 1969 as part of the illustrious 11-piece Delaney & Bonnie band, and became go-to horn players for artists such as John Lennon and George Harrison. *Live With Me* heralded the start of the Stones' concerted decision to incorporate horns into their sound. Price wrote the charts, Keys took the solos, and together they recorded and toured with the Stones from 1969 to 1974, making a mark on other landmark albums, such as *Sticky Fingers* and *Exile On Main St.*.

"Both the horns *and* Mick Taylor made their debut on the same album on the same track," recalled Keys. "At the time, a lot of people overlooked the fact that it wasn't just Mick (Taylor) joining the band, that was the whole period where the horns joined, too. And they all left at the same time."

Lyrically, the song is confrontational, outwardly rejecting the middle-class mores of the times, with Jagger coaxing his lover into co-habitation: "Don't you think there's a place for you/ In-between the sheets?" he goads. Almost five decades on, the lyrics sound rather puerile. But at the time, the song's references to sex and drugs were incendiary and were allegedly the reason, alongside *Midnight Rambler*, why the Bach Choir – who featured on *You Can't Always Get What You Want* – asked to be left off the album's credits.

5 *LET IT BLEED*

Mick Jagger Lead vocals
Keith Richards Guitar
Bill Wyman Bass and autoharp
Charlie Watts Drums
Ian Stewart Piano

Country influences come to the fore again in the shape of this boisterous and gloriously loose piece of whimsy. Lyrically, it spans the sexual and emotional aspects of a relationship, but it fails to really engage, with any 'narrative' consisting of a smattering of nifty, evocative phrases – "a little coke and sympathy" being one. By contrast, "We all need someone we can cream on" doesn't stand the test of time.

Like Richards, Jagger has an enduring liking for country, but has admitted that the genre inspires a particular kind of vocal delivery. "I love country music, but I find it very hard to take it seriously," he once said. "I also think a lot of country music is sung with the tongue in the cheek, so I do it tongue in cheek. The harmonic thing is very different from the blues. It doesn't blend notes in the same way, so I suppose it's very English, really. Even though it's been very Americanised, it feels very close to me, to my roots, so to speak."

Here, it's the instrumentation that provides the high points. Richards intros the track with some deft bottleneck guitar, before the band – with Ian Stewart's ebullient piano well up in the mix – lurch into a rolling, mid-tempo groove. Richards' slide and some searing licks re-emerge with a vengeance at 1:30, and it's this and Charlie Watts' liberal use of cymbals that maintain interest to the end. It's ironic that the title track is arguably the weakest song on the

The songs *continued*

album. Despite this, *Let It Bleed* remains a fan favourite and a regular number in the group's live shows.

6 *MIDNIGHT RAMBLER*

Mick Jagger Lead vocals and harmonica
Keith Richards Guitar
Brian Jones Percussion
Bill Wyman Bass
Charlie Watts Drums

In early-to-mid April 1969, Mick Jagger and Keith Richards took a holiday in Positano, Italy, just south of Naples, and it was here that they wrote *Midnight Rambler*, the track that opens Side Two of the album and runs to just under seven minutes long. In the 2012 documentary *Crossfire Hurricane*, Richards states that "no-one else could have written that song" and its raw, menacing and sinuous qualities bear this out.

From the opening strains of Richards' overdriven guitar and Jagger's blues harmonica, there's an assured swagger to the track, as Watts and Wyman kick the whole band into a shuffle beat. The song is loosely based on the story of Albert DeSalvo, who confessed to being the Boston Strangler, a serial killer who murdered 13 women in the Boston area in the early 60s. Unsurprisingly, the lyrics are dark. "I'll go easy with your cold-fanged anger/ I'll stick my knife right down your throat, baby", sings Jagger at the song's conclusion.

"We were in this very beautiful hill town, Positano, for a few nights," recalled Jagger. "Why we should write such a dark song in this beautiful, sunny place, I really don't know. We wrote everything there – the tempo changes, everything. And I'm playing the harmonica in these little cafés and there's Keith with the guitar."

Jagger's vocal delivery is convincing. But it's the interplay between his accomplished blues harmonica playing and Richards' slide guitar that really lifts the track.

Two-and-a-half minutes into the track, Watts transforms the shuffle into a driving 4/4 beat before the band stops four minutes in, leaving just plaintive guitar and harmonica, building back up into the shuffle that outros the track.

"*Midnight Rambler* is a Chicago blues," recalled Richards in his 2010 autobiography *Life*, co-written with journalist James Fox. "The chord sequence isn't, but the sound is pure Chicago. I knew how the rhythm should go. It was in the tightness of the chord sequence, the Ds and the As and the Es. It wasn't a blues sequence, but it came out like heavy-duty blues. That's one of the most original blues you'll hear from the Stones."

7 *YOU GOT THE SILVER*

Keith Richards Lead vocals and guitar
Brian Jones Autoharp
Nicky Hopkins Piano, organ
Bill Wyman Bass
Charlie Watts Drums

Richards' relationship with Anita Pallenberg seems the likely inspiration for this plaintive love ballad, which was recorded early in the Olympic sessions in February 1969. Fittingly, Richards takes lead vocal on the track and his vocal timbre adds a tonal diversity to the album.

Tasteful, bluesy acoustic slide pervades the track, and this is the sole accompaniment for the first verse. "Hey babe, what's in your eyes?/ I saw them flashing like airplane lights/ You fill my cup, babe, that's for sure/ I must come back/ For a little more", sings Richards. By the second verse, Nicky Hopkins' tasteful organ playing is ushered gently into the spacious mix. This is the last Stones track to feature Brian Jones, here on autoharp. "It's strange," recalled Richards in the excellent *Life*, "given the fact that we'd had to pull the plug on Brian in the studio three years earlier, when he was lying in a coma beside his buzzing amp, to be reminded that he was still playing on tracks early in 1969, the year of his death. Autoharp on *You Got The Silver* and percussion on *Midnight Rambler*. Where did that come from? A last flare from the shipwreck."

8 *MONKEY MAN*

Mick Jagger Lead vocals
Keith Richards Guitar
Nicky Hopkins Piano
Jimmy Miller Tambourine
Bill Wyman Bass and vibraphone
Charlie Watts Drums

Another song written by Jagger and Richards while on holiday in Positano in April 1969 and one that adds to the album's greatness. With its early, lush production flourishes, the track opens more like a rich, evocative cinematic soundtrack, before the groove kicks in. Richards' staccato guitar enters the mix and then Jagger launches into the vocals, and the lyrics are, at best, addled: "I'm a fleabit peanut monkey/ And all my friends are junkies/ That's not really true" – but it almost doesn't matter, delivered as they are with such grit and aplomb. And at its heart, this is an ebullient, showy track, with the instrumentation to the fore.

As ever, Nicky Hopkins' piano is impeccably well-judged, weaving seamlessly with Richards' charged guitar motifs and graceful, rootsy slide. Watts lays down an effortless groove, while Wyman's vibes add moments of colour and poignancy. The chordal progression in the instrumental middle is unexpected and inspired, and like nothing else on the album.

As the track plays out, Jagger can't resist adding a satanic reference into the mix: "Well I hope we're not too messianic/ Or a trifle too satanic/ But we love to play the blues".

9 *YOU CAN'T ALWAYS GET WHAT YOU WANT*

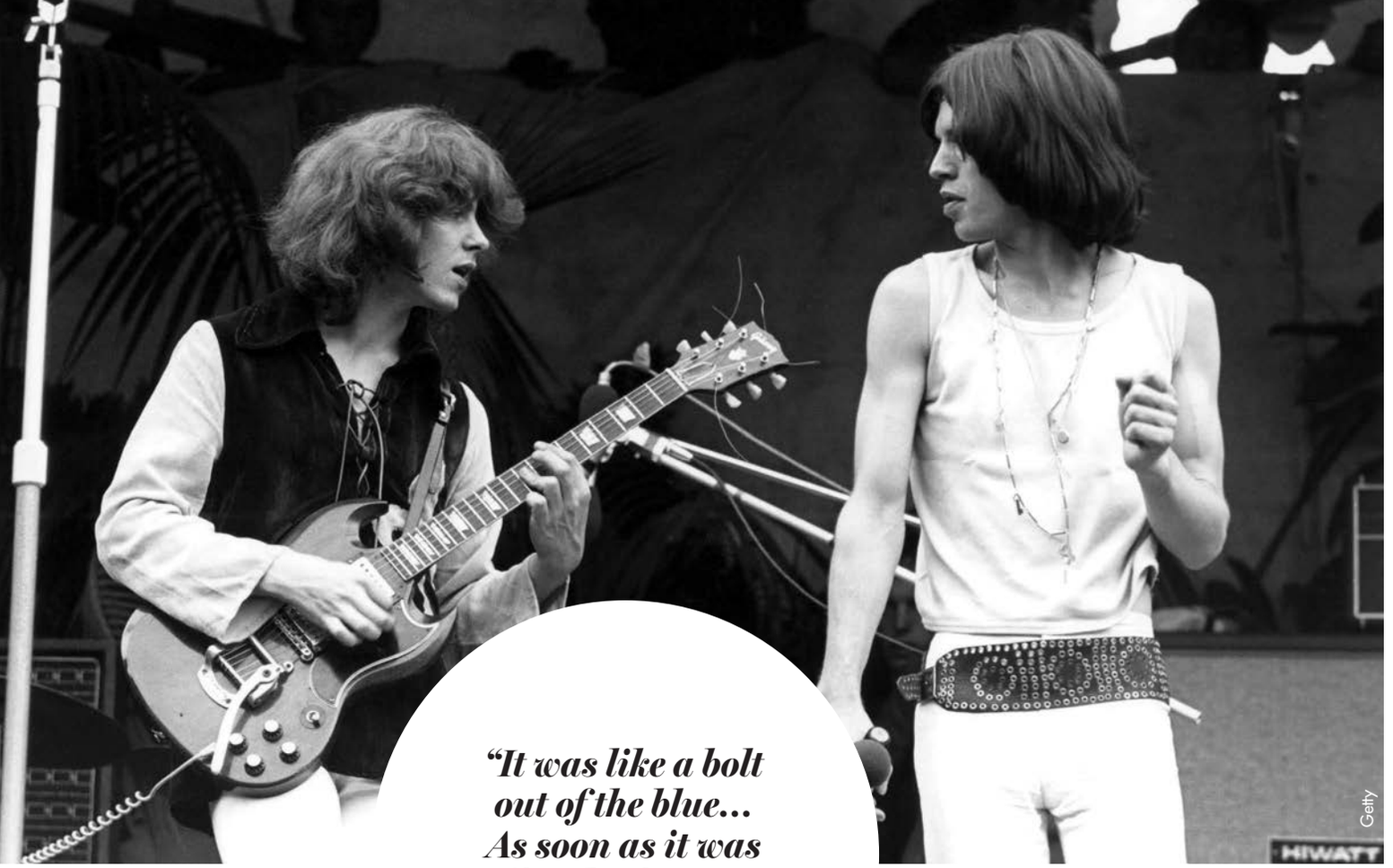
Mick Jagger Lead vocals
Keith Richards Guitar
Bill Wyman Bass
Al Kooper Piano, French horn and organ
Jimmy Miller Drums
Rocky Dijon Percussion
The London Bach Choir Vocals
Jack Nitzsche Choral arrangements
Nanette Workman Backing vocals
Doris Troy Backing vocals
Madeline Bell Backing vocals

This is the true gem on *Let It Bleed*, a timeless masterpiece that concludes the album and provides a poignant, epic refrain. The unaccompanied voices of the London Bach choir – double-tracked for added impact – intro the track and instil it with an almost biblical grandeur, before fading, to be replaced by Richards' gentle acoustic strumming. Lyrically and instrumentally, the song suggests emotional closure and spiritual cleansing; a metaphor for the disillusionment and doomed aspirations of the 60s.

The track was actually recorded in November 1968, before the release of *Beggars Banquet,* but failed to make the final cut of that album, so was revived for *Let It Bleed*.

At its heart, it's an acoustic ballad and beautifully simple. As the choir intro fades, Richards' acoustic guitar begins, followed by a mournful and majestic French horn part, played by Al Kooper, a multi-talented musician from Queens, New York, who is possibly best known for bluffing his way into a recording session for Bob Dylan's *Like A Rolling Stone* and winding up playing organ on the track. Kooper also provides piano and organ on the later, funkier section of *you Can't Always Get What You Want*. Producer Jimmy Miller played drums on the track when Watts struggled to achieve the groove that Miller was looking for.

"*You Can't Always Get What You Want* was basically all Mick," says Keith Richards in *Life*. "I remember him coming into the studio and saying, 'I've got this song'… I'd float it around the band and just play the sequence here and there… it's all experimentation… Mick and I thought it should go into a choir, a gospel thing because we'd played with black gospel singers in America. And then, what if we got one of the best choirs in England – all these white, lovely singers, see what we can get out of them? Turn them on a bit, get them into a little sway and move, you know? 'You caaarn't always…'. It was a beautiful juxtaposition."



Getty

"It was like a bolt out of the blue... As soon as it was offered, of course, I wanted the job"

MICK TAYLOR

described by Mayall as "a very gifted young fellow". When Richards and Jagger invited Taylor to the *Let It Bleed* sessions at Olympic, the pair were deeply impressed, asking him back the following day to continue recording and rehearsing with the band.

Taylor overdubbed guitar parts on *Live With Me* and *Country Honk*, as well as the single *Honky Tonk Women*, initially scheduled for the *Let It Bleed* album but left off it and released instead as a single in the UK, on 4 July 1969. The impact of Taylor's playing on the band was profound. When Taylor was offered the job of replacing Brian Jones, while at Olympic, he accepted. "It was like a bolt out of the blue, taking me completely by surprise. As soon as it was offered, of course, I wanted the job. It was very loose, nothing was discussed. I just went to the studio and played."

LIFE WITHOUT BRIAN

Rock stars can be notoriously spineless when it comes to sacking members of their own band. Most instruct their managers to deliver the bad news. It's to their credit that when the Stones decided to part ways with founder member and leader Jones in June 1969, Jagger, Richards and Watts drove down to his house, Cotchford Farm in Sussex – former home of *Winnie-the-Pooh* creator AA Milne – to tell him face to face. "We felt like we had a wooden leg," recalled Jagger. "We wanted to go out and play, but Brian couldn't. I don't think that he really wanted to, and it was this that really pissed me off. He didn't have any desire to go onstage and play… It was difficult [firing him]… I think Charlie believed in what we did. We had to. It was either stand up or fall over. I elected to stand up."

Above (and first pic over the page): Mick Taylor's live debut at Hyde Park

Over the page: Keith and Mick rehearsing for the US tour at Stephen Stills' house in Laurel Canyon, LA, in 1969

With Jones now officially out of the band, events moved quickly. On 13 June 1969, the Stones held a press conference, announcing the appointment of their new guitarist and a free concert in Hyde Park on 5 July. By the beginning of July, most of the basic tracks for *Let It Bleed* had been recorded. In the early hours of 3 July, the band were still at Olympic, recording the Stevie Wonder song *I Don't Know Why*, when the phone rang, telling them that Brian Jones had drowned in his swimming pool. "Mick, Keith and Charlie sat around disbelieving," wrote Wyman. "Charlie called me at the Londonderry House Hotel at 3am, half an hour after we'd gone to bed. Astrid and I were stunned, in tears."

Two days later, the Stones took to the stage in front of 250,000 people in Hyde Park, at a concert now dedicated to the memory of Brian Jones. As Mick Jagger stepped up to the microphone that afternoon, resplendent in white,

Gimme Royalties

In his 2010 book *The Rolling Stones: The Stories Behind The Biggest Songs* author Steve Appleford recounts a story allegedly by *Let It Bleed* producer Jimmy Miller, about Merry Clayton, the gifted US soul/gospel singer and actress whose soaring vocals elevated *Gimme Shelter* to new heights. Clayton was asked to attend a session with the Stones at Elektra Studios in Los Angeles in October 1969 by mutual friend, producer and arranger Jack Nitzsche. She allegedly sauntered up to Mick Jagger, looked him up and down and proclaimed: "Man, I thought you was a man, but you nothing but a skinny little boy." Also, after Clayton finished singing the first chorus of *Gimme Shelter* – to an ecstatic response from Jagger and Richards – she allegedly declared that she'd like to discuss the subject of royalties.

Getty

he opened a small calf-bound book, from which he read *Adonaïs* by Shelley. "Peace, peace, he is not dead, he doth not sleep…" he began. After he had finished, Stones aides picked up cardboard boxes containing several hundred white butterflies and released them into the crowd.

On 17 October 1969, the Stones flew to Los Angeles to prepare for their forthcoming US tour. They rehearsed at Stephen Stills' house in Laurel Canyon, then at a Warner Bros. studio lot, but spent much of the first two weeks mixing *Let It Bleed* and overseeing overdubs by musicians such as fiddle player Byron Berline on *Country Honk* and vocalist Merry Clayton on *Gimme Shelter*. By the time the band opened in Colorado on 7 November, it was clear all the rehearsing had paid off. Gone was the faltering, unrehearsed line-up that debuted in Hyde Park. The Stones were assured and menacing live, with Mick Taylor's inspirational playing elevating the band to new heights. When Sam Cutler stepped up to the mic each night to introduce the Stones as "the greatest rock 'n' roll band in the world", it seemed a justifiable claim.

When Sam Cutler introduced the Stones as "the greatest rock 'n' roll band in the world", it seemed a justifiable claim

Getty

GOLDEN RUN

Let It Bleed was released on 5 December 1969 in the UK and knocked The Beatles' *Abbey Road* off the No. 1 slot. It reached No. 3 in the *Billboard* LP chart in the US and went on to achieve double-platinum status. *Let It Bleed* stands as one of a golden run of four classic Stones albums, beginning with *Beggars Banquet* (1968) and continuing with *Sticky Fingers* (1971) and *Exile On Main St.* (1972). For depth, integrity and emotive resonance, *Let It Bleed* arguably stands tallest among all of the Stones' albums. As Stephen Davis says in his 2001 band biography: "No rock record, before or since, has ever so completely captured the sense of palpable dread that hung over its era." ●

Let Them Eat Cake

A garishly iced cake by the then-unknown cookery writer Delia Smith was a prominent feature of the cover for *Let It Bleed*, which displays a surreal sculpture created by designer Robert Brownjohn. The sculpture encompasses an antique phonograph, its spindle stacked not with vinyl but with a clock face, a pizza, a film-reel can and a tyre underneath the glacé cherry-decked cake. Brownjohn, who was commissioned by his friend Keith Richards to create the sleeve, asked Smith to make the cake, which she decorated with cherries, silver balls, trails of icing and band figurines. "They wanted it to be very over-the-top and as gaudy as I could make it," she said.

SEASONAL USA OFFER

BUY A SUBSCRIPTION

FOR YOURSELF OR SOMEONE ELSE

AND SAVE A HUGE 50% OFF THE COVER PRICE!

JUST $65 EVERY 6 MONTHS

SAVE 50%

THE PERFECT **CHRISTMAS GIFT**

2 EASY WAYS TO SUBSCRIBE

www.imsnews.com/longlivevinyl

ENTERING CODE XSINGLE17

Dial Toll Free

800 428 3003

QUOTING CODE XSINGLE17

OFFER ENDS 31ST DECEMBER 2017

Long Live Vinyl magazine's subscriptions are handled in North America by IMSnews. Call toll-free on 800 428 3003. All charges are in USD. No CND option.

LOST SOULS

A bearded, glitter-addicted musician who lives on a remote Scottish island with his sheep-farmer partner and their young son, and runs successful record label Lost Map… It's not your average music-industry story, but Johnny Lynch ain't your average man. **Laura Williams** tells the tale

Johnny Lynch grew up in Connecticut, USA before moving to Scotland, where he started playing music as Pictish Trail and working full-time for the Fence Collective. It was during this time that he met partner Sarah Boden, then assistant editor of the *Observer Music Monthly* magazine. After taking redundancy, Sarah decided to return to the Isle Of Eigg in the Inner Hebrides to take on the family's sheep farm, Johnny instantly fell in love with the place and has lived there ever since.

"As soon as I visited this place, I knew where I wanted to be," he says. "Sarah's been a farmer since moving back. I don't help that much. She runs the farm with her dad and mum. Between the three of them, they've got it covered.

"I do the stay-at-home-parent thing and leave them to it. Whenever I do help out, it's kind of farcical, I'm not really a nature boy – but I do really love it here. It's so peaceful; an amazing way to remove yourself from everything.

"I've been spending a lot longer on writing music. My past approach has been: if you can't write something in 10 minutes, then it's not a good song, which is fine if you're Paul Weller. But I need the space to adapt things and change things. And that's definitely what Eigg has afforded."

Far from letting that remote location and living the good life restrict his musical output, since moving, Johnny has toured extensively as Pictish Trail, nurtured a brilliant record label called Lost Map and put on a series of amazing intimate festivals on the island.

Howlin' Fling is a 400-capacity festival that takes place on the Isle Of Eigg every other July. It features lots of acts from Lost Map, as well as friends of the label and the odd special guest – such as Beth Orton.

"I came here, fell in love with the place, went back home, announced we were going to do a festival, put the tickets on sale in May 2010 and it sold out within 10 minutes without announcing any of the line-up. I think people saw photos of the place and just knew they wanted to come. And then the event itself happened in September, so it was all a bit of a whirlwind."

Festivals are such a big part of the Lost Map story that the label was formed at Green Man Festival, in 2013, from the ashes of Fence Records – the label that Johnny used to run with Kenny Anderson, aka King Creosote.

GENTLY JOHNNY

Johnny recalls the moment the label was born: "Myself and Kate Lazda from Kid Canaveral had been working together at Fence for years and years. Fence came to a close relatively abruptly and we had a whole roster of acts who didn't know what was happening, so we decided to continue with all of them, but have the focus around Eigg and living on Eigg, even though Kate doesn't live here. It suits me down to the ground, but for some folk, it's nice to visit – then it gets a bit *Wicker Man* after a while."

Johnny says that it took a while to find a name, but Lost Map just seemed to fit. He says: "I came up with some absolute shit names, like 'Ultra-gnome'. I had a whole visual idea about how it was all going to be run by gnomes… I think it will rear its head at some point. I had a lot of drawings. It was quite a creative time…"

Lost Map looks after around 15 artists and has acted as something of a feeder label for Domino Records, watching artists such as Frànçois & The Atlas Mountains and Seamus Fogarty graduate from Lost Map.

Johnny, who is currently in talks with another label that wants to sign his musical moniker, Pictish Trail, says: "Domino are one of the biggest labels in the world. It's an honour. It kind of makes me feel like my taste in music can't be that bad. Most musicians have a terrible taste in music.

"I think that we're a label that occupies a certain space. We're good at introducing an act to an audience – both in a live capacity and online – but there's a limit to what we can do. And I've kind of really stretched that limit the last few years. I try and be as honest as I can with every act. I put in tons of effort in every act I work with, and I really believe in them, but you can only do so much. Every time I talk about downsizing the label, some music will come along that I'll fall in love with. And it'll be like: 'I'll release your record, but that's it,' and then another will come along."

Johnny is now juggling his music making and label running with fatherhood. And

"I CAME UP WITH SOME REALLY SHIT NAMES, LIKE 'ULTRA GNOME'. I HAD THIS IDEA – IT WAS ALL GOING TO BE RUN BY GNOMES…"

Johnny Lynch performing as Pictish Trail. He describes his music as "DIY electronic folk-tinged croft pop"

as an ideas person, there's always another project in the offing, such as the 'Visitations' residency (see boxout).

"There's a lot of plate spinning going on," says Johnny. "If you're working from home and doing something creative, it's hard to balance that – combining home life with away life. Fatherhood is incredible, but in terms of working and doing something creative, it's difficult. But amazing. Every so often, I'll worry I'm not getting tasks done, then I'll look at all the stuff I've done in the last two years and, if anything, having him on board has made me more focused – the drive to make stuff happen is stronger than it's ever been."

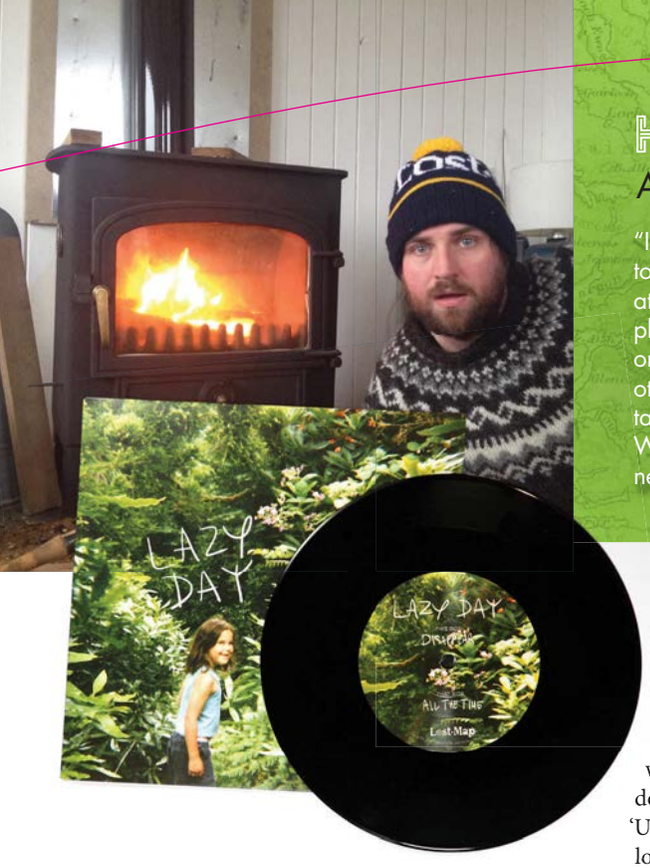
Lost Map does have a small but dedicated team of folk who help to ensure the burden of running a label doesn't fall entirely on one man's shoulders. Johnny says: "We've kind of got staff. Everyone's a bit part-time and they're all juggling other jobs, with the exception of Kate in Edinburgh – she's one of the full-time-ish members. I pay them really badly, they mostly do it for the love. I pay myself really badly, too, so it's kind of fair. In fact, I don't take any money from Lost Map. I feel like if it covers itself and I can pay for people to do their job, then it's all good.

"I make all my money from doing Pictish Trail stuff and Lost Map is a big part of that identity."

VISITATIONS

A musical residency on the Isle Of Eigg

Visitations is Lost Map's new creative residency based on the Isle Of Eigg. Established with support from Creative Scotland, it's a unique opportunity for guest artists to break away from the connectivity-saturated modern world, go off-grid, embrace the inspiring scenery and self-sustaining community spirit of Eigg, and enjoy focusing solely on one project for a concentrated period of time. Visitations is centred around a stay in 'Sweeney's Bothy', a single-occupancy eco-friendly cabin, developed as part of The Bothy Project. During their stay, the artist will be given a selection of devices with which to record sound, as well as a variety of instruments; their task is to create two pieces of music, performative and/or field recordings, making use of the equipment provided if they so wish. These pieces of music will be edited to under five minutes in length, and pressed on 7" vinyl with a customised die-cut sleeve, to be released as part of the subscription series. A small zine with photos and essays will also be collated from content created during each artist's visit, along with a postcard with a download code for a podcast interview and digital versions of all recorded material. Johnny says: "Since moving to Eigg, I've always wanted to start a residency programme here, integrating the music into the label release schedule. The island has had a profound impact on my own writing, and it's such an intrinsic part of the label's identity, it feels really exciting to share the experience with other musicians. Plus, it gets lonely up here, so it's nice to have the occasional visitor."



HOMEWORK

A typical day in the life of Johnny Lynch

"If Arlo's around, when I'm at home, it will be getting up with him and having porridge together, listening to records and going through emails. When he goes down for a nap at 11 o'clock, I try and get a whole day's work done in an hour. It usually results in me phoning Kate and telling her to do stuff. If Sarah's looking after Arlo, then I'd be working on accounts for the bands and making sure that all our books balance and then plotting other things. I'm always planning new events and trying to think of new ideas. We've taken on a ton of new acts, all of whom want to be released within the next few months. We're trying to stretch that out a bit so it goes into the New Year. I'll also be working on new music and stuff. That's when I'm not touring. I'm touring a lot this year."

The label puts out music on all formats, including vinyl, and has a range of easy-to-spot merchandise, including handmade bobble hats. Johnny says: "Lost Map hats are one of our most popular things. They're really good hats. It's weird, 'cos you see them with quite alarming regularity, there's over a thousand out there. Every time I go to London I see one, on the Tube or something. It might just be the same guy, who's a stalker.

"Whenever we have a Lost Map meeting, I try and canvas everyone's opinions, but usually, if it's something I don't agree with, I'm a benign dictator and I go, 'Okay, that's a shit idea. We'll just go with my idea'. I'll tell you what was unpopular – the long-sleeve T-shirt. It's popular in terms of sales, but when I brought it up with our team and said, 'I think we should do a long sleeve T-shirt'. They were like, 'Um, it's not 1992'. I said, 'I would buy a long-sleeve T-shirt' and they said, 'Yeah, we're not trying to sell to you'. I did kind of pay for it… I had to buy all of them…

"I think that's the thing with the label, the people who we've got working on it and the artists are generally representative of the customers who want to buy stuff, too. There's definitely a long-sleeve contingent, I'm pleased to say."

LOST SIDES

Johnny plays records on his Cambridge stereo system and reckons he buys at least a couple of new albums every week – mostly via mail order – but that doesn't necessarily mean his collection is growing.

"You DJ one night with vinyl and you come home drunk and realise you've left 50 records somewhere," he says. "As an artist

> "I ALWAYS SEE LOST MAP HATS WHEN I'M IN LONDON. IT MIGHT JUST BE THE SAME GUY, A STALKER…"

Crowds at 2017's Howlin' Fling Festival on the Isle Of Eigg

who's touring, vinyl is a pain in the arse, 'cos it breaks, it bends. It's the thing a lot of people want to buy, but it's very hard to carry.

"Vinyl has been quite difficult to work with as a format as a label, because there's been such a resurgence. For the smaller labels, it's been hard to get the right turnaround on things. In the past, we've had to wait the best part of five months for a record to be made – especially around Record Store Day. In fact, we had a policy of not releasing anything on Record Store Day, because of that. We wanted people to go into record stores and buy the records we'd been making for the rest of the year, not those made for just one day.

"Now, more than ever, people really want limited editions, so you have to spend even more money on the coloured vinyl. I try and avoid overdoing it on that front, because it kind of devalues the product, costing that much – if that makes sense? It kind of takes away from what a great 10 tracks the thing is.

"But it is such a satisfactory format. I feel like I engage more with the music… I just bought the Seamus Fogarty one yesterday. There's something quite satisfying about buying something and having it delivered to you." ●

> "AROUND RSD, WE'VE HAD TO WAIT THE BEST PART OF FIVE MONTHS FOR A RECORD TO BE MADE"

ON THE MAP

Johnny on his latest signing, Ed Dowie

"I rarely sign acts from demos. Ed sent us a bunch of emails; I missed them, but I eventually found one, clicked it and listened to it and I recognised his voice – I was like: 'This sounds like the guy from Brothers In Sound, who were signed to The Beta Band's label, Regal, in the late 90s,' then I discovered it was him. I was a big fan of the Brothers In Sound record, we used to listen to it all the time, so I was like, 'Wow'. The Ed Dowie record is incredible. It's one of the most phenomenal records I've ever heard. It's just very well put together. The production is rad. It's so perfect. It's like Scott Walker."

IT'S BACK!

CLASSIC POP PRESENTS

POPMASTER LIVE!

WITH KEN BRUCE

The **ultimate** music quiz with **BBC Radio 2's Master of Pop** – it's fun, fast and full of surprises!

SPONSORED BY

audio-technica

3 MARCH 2018 **LONDON**

EARLYBIRD OFFER	
STANDARD TICKET	£25
SPECIAL VIP PACKAGE Limited number available – book now to avoid disappointment	£55

BOOK ONLINE TODAY

POPMASTERLIVE.EVENTBRITE.CO.UK

TALKING SHOP

KEEP ON TRUCKIN'

TRUCK STORE, OXFORD

With all of the small indies closed, the people of Oxford were starved of vinyl… that's until, as **Gary Tipp** discovers, Truck Store popped up – and began to feed their appetite

Radiohead. Supergrass. Ride. Foals. Oxford has been and continues to be a fertile breeding ground for some top bands. The university city possesses a thriving live scene supported by great venues, a number of active promoters and *Nightshift*, a well-established monthly music magazine. But until Truck Store popped up into existence, one hugely vital ingredient was missing – it didn't have an independent record shop. If you want a dodgy analogy, it was like living in Hollywood and not being able to find a cinema.

Before Truck Store started trading, the poor people of Oxford were vinyl-starved. As store manager Carl Smithson recounts: "We have some customers whose new-release vinyl collection ends in 2008, the date the last independent shop closed, and then starts up again in 2011, when we opened."

Truck Store's history is inextricably linked with its (older) sister store, Rapture, which is based in nearby market town Witney and is where Carl first cut his record-selling molars. "Over the years, with all the small indies closing in Oxford, it suddenly dawned on us that we were the only independent record shop operating in the county. We were Oxfordshire's last man standing."

It was this dramatic realisation that inspired the team at Rapture to pull their fingers out and get more actively involved in working with the music scene. They did this by bringing local bands out from Oxford to Witney, and becoming an outlet for musicians from the area, as there was nowhere to buy an independently released CD.

As Carl recalls: "It's through this closer connection that we first got involved with Robin and Joe Bennett, the people behind Truck Festival. We sold tickets for them at Rapture and then ran their merch store on site during the event. You can ask anyone; the word 'Truck' is pretty much synonymous with music in this area."

Then, in October 2010, Truck launched the Oxford equivalent of the Camden Crawl, a multi-venue festival called OX4. As part of the event, the Rapture team were invited to set up a pop-up record shop in an empty space on Cowley Road, recently vacated by movie-rental shop Videosyncratic.

"We brought loads of pre-owned vinyl stock from the Witney store and we near-enough sold everything over the course of the festival," remembers Carl. "There was an enormous interest in vinyl, with people literally getting down on their knees and begging us to make the shop permanent."

The dry run was an enormous success. "We listened to those desperate pleas and three months later, in February of 2011, we had worked out a deal which saw the opening of a permanent record store using the Truck [Festival] name and monster logo, but run with the experienced music-retailing skills of Rapture." Truck Store was alive and kicking and Oxford's record-buying public could again feed their vinyl habit.

Although no longer starved, the hunger clearly has remained and

> "OVER THE YEARS, WITH ALL THE SMALL INDIES CLOSING IN OXFORD, IT SUDDENLY DAWNED ON US THAT WE WERE THE ONLY INDEPENDENT RECORD SHOP OPERATING IN THE COUNTY. WE WERE OXFORDSHIRE'S LAST MAN STANDING"
>
> **CARL SMITHSON**

William Mankelow

Carl can even remember the first big release to be a huge seller on vinyl in the newly opened Truck Store. "We grew it organically. There used to be considerably less racking than we've got now. Every time we do a refit or rejig in the shop, it's always to make room for more vinyl.

"The first big release for us was PJ Harvey's *Let England Shake*. It was a huge hit on vinyl for us. People were telling us they'd checked it out on Spotify before buying the record. It was then we really knew there was an appetite."

A HUB AND A HANGOUT

Truck Festival subsequently changed hands in 2011, with the brothers who started it now in St Etienne's touring band, which means Truck Store no longer has any formal ties to the event. Yet there remains a desire within the shop to keep alive the original festival's independent spirit.

Right from the outset, it was clear to the Truck Store crew that it wasn't just about flogging as many records as you can, and that live music, the local music scene and the community attached to it had to remain at the heart at what they do. To this end, the shop is both a hub and a hangout for Oxford's musically curious.

Truck Store is located conveniently on the vibrantly busy Cowley Road in the fashionably trendy east of the city. It's on the same street as the O2 Academy (the Zodiac as was) and The Bullingdon. The shop actively supports local promoters by selling tickets to their gigs and is always more than happy to stock titles from up-and-coming acts, but it goes deeper than that. Carl explains: "From the start, we built a stage and a PA. In-stores are a big part of what we do, as well as touring bands dropping in to pay us a visit. They help us keep the connection with local bands."

For instance, Glass Animals played a stripped-back set when their debut came

> THESE DAYS, EVERYBODY HAS ACCESS TO ABSOLUTELY EVERYTHING. PARADOXICALLY, WHEN YOU HAVE SUCH A BROAD CHOICE, IT'S EASY TO GO INTO YOUR SHELL AND STICK TO WHAT YOU KNOW. THAT'S WHERE CURATION HAS A ROLE TO PLAY
>
> **CARL SMITHSON**

out, then returned for a signing when the second album came out. Foals rocked up for a signing when *What Went Down* was released; Gaz Coombes has been in for signings as well.

Oxford's 'next big thing', Willie J Healey, did an advanced listening event then played an in-store on the week of release. Stornoway, Solomon Grey, Young Knives… most Oxford bands of note have played in the shop.

Then there have been countless local artists holding launch events, including Jonquil, Slate Hearts, Tiger Mendoza, Lucy Leave, Spring Offensive ("they should've been huge!"), Richard Walters, Salvation Bill, Ags Connolly and many more.

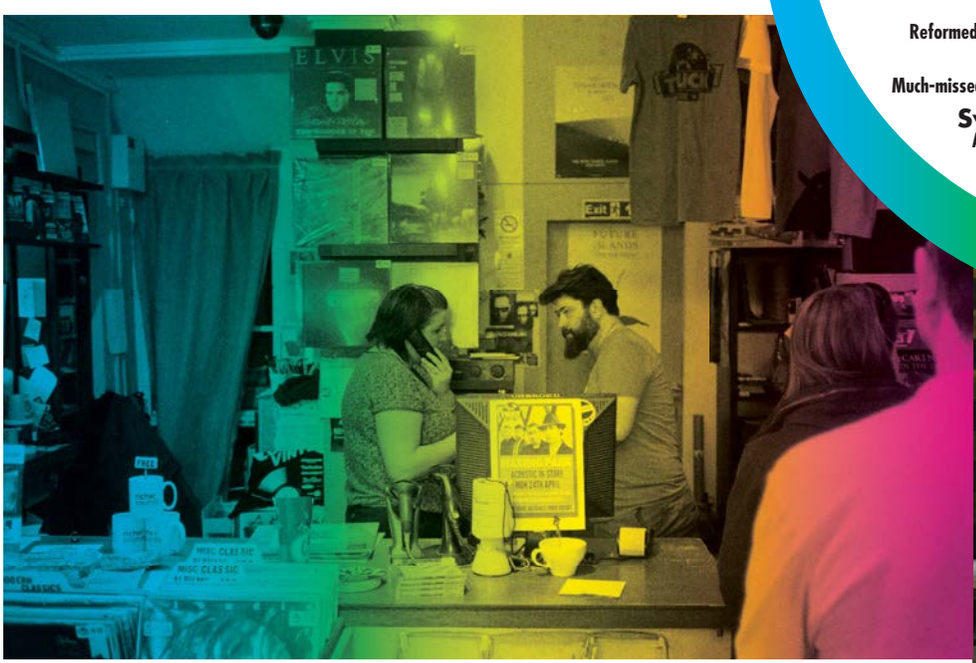
The shop's connections with the local scene also go beyond its bricks and mortar. Truck Store has been heavily involved with all sorts of activity, from curating a stage at the Riverside Festival in nearby Charlbury, to running a pop-up shop in the Baroque Room of the Ashmolean Museum, no less. As Carl enthuses: "In short, we're always looking for new and exciting ways to be involved with Oxford's creative communities."

A newish addition to the Truck Store experience is the in-store coffee bar called Mostro (which, as everybody knows, is Italian for 'monster'). "This means the shop is always buzzing and brings in a different crowd," says Carl. "Even if it's just people coming in for a takeaway coffee, they get to sample the shop's vibe. And, who knows, they might like what they hear playing on our turntable and buy an album to go with their espresso." If they leave with a coffee, an album and one of the turntables on sale from the shop, then even better.

UNIVERSITY CHALLENGE

University cities Oxford and Cambridge are rivals in terms of academic institutions and, apparently, even race in a boat every year against each other. But how do they compare in terms of bands?

OXFORD	CAMBRIDGE
Radiohead Cerebral electro-art rockers	**Pink Floyd** Popular prog-rock mammoths
Foals Math-rock indie-dance punkers	**Henry Cow** Avant-garde political art rockers
Ride Reformed shoegazing rocksters	**Clean Bandit** Classical-dance crossover group
Supergrass Much-missed alternative popsters	**The Soft Boys** Eccentric post-punk weirdos
Swervedriver Alt-rockin' shoegazers	**Katrina And The Waves** Limp power-popsters



HEY MR TASTEMAKER

During the course of our chat, *Long Live Vinyl* discovers that Carl's background is in fine art, which he studied at Nottingham. You might not think that there's an obvious link between his qualification and what he's doing now, and Carl openly admits he got into music retail by accident. However, he firmly believes that the art world's concept of curation is perfectly transferable into what he does for a day job. "What we do has to be more than just putting records on the shelf and hoping they'll sell. We're thoughtfully selective about the music we play in-store. We want to pique people's interests with our choices." Carl continues: "These days, everybody has access to absolutely everything. Paradoxically, when you have such a broad choice, it's easy to go into your shell and stick to what you know. That's where curation has a role to play.

"If you only listened to mainstream radio, you'd end up thinking there are only 10 or so albums out there. Obviously, there's so much more; we see our role as bringing the good stuff onto the radar, to open our customers up to all this great music that's out there."

Inevitably, with great tastemaking comes great responsibility; yet this doesn't mean that those in-store recommendations take the playlists into the sensitive area of musical snobbery. Far from it, Carl assures us…

"That's the antithesis of what we're all about. I love Taylor Swift, I'm happy to listen to her albums and sell them. However, there could also be an underground pop artist that's equally good that you can turn somebody on to at the same time.

"It's all about the quality of music, regardless of genre. So if it's a pop album we're playing in the shop, people will say: 'Are you playing Carly Rae Jepsen?'. We're 100% inclusive, I stand by that album."

And on that bombshell, your *Long Live Vinyl* correspondent turned off the voice-recording app in disgust, hurriedly picked up his bag and brusquely exited the shop without stopping to say goodbye. As if… actually, he did nothing of the sort, but instead took time to further browse the racks of vinyl and hang out in Oxford's expertly curated and extremely welcoming independent music hub, Truck Store. ●

The Trip

Brooklyn

Mark Elliott heads over the bridge to the streets of Brooklyn in search of vinyl bargains and rarities, and finds a happy hunting ground with mountains of stock

Across many years of travel to New York, I feel the crate digging has become ever-more disappointing. As in London's Soho, the gentrification of Manhattan has forced out most of the interesting independents, and while there is certainly more tapas and frosé for sale than you can shake a stick at, the chances of finding a Turtles 45 have slimmed significantly. While a handful of stores still hang on in Greenwich Village (including the fabulous Record Runner at 5 Jones Street, which carries a fantastic range of synth-pop and dance, and the nearby and ever-reliable House Of Oldies at 35 Carmine Street), many of my old favourites have gone online, shut up completely or, in a couple of cases, crossed the East River to Brooklyn.

While just a couple of miles from the island of Manhattan, in record-shopping terms Brooklyn could be a continent away, with more than 20 shops worth visiting in the wider borough. If you were to secede Brooklyn from the rest of New York, it would be the country's fourth-largest city, which gives you some idea of the neighbourhood's scale.

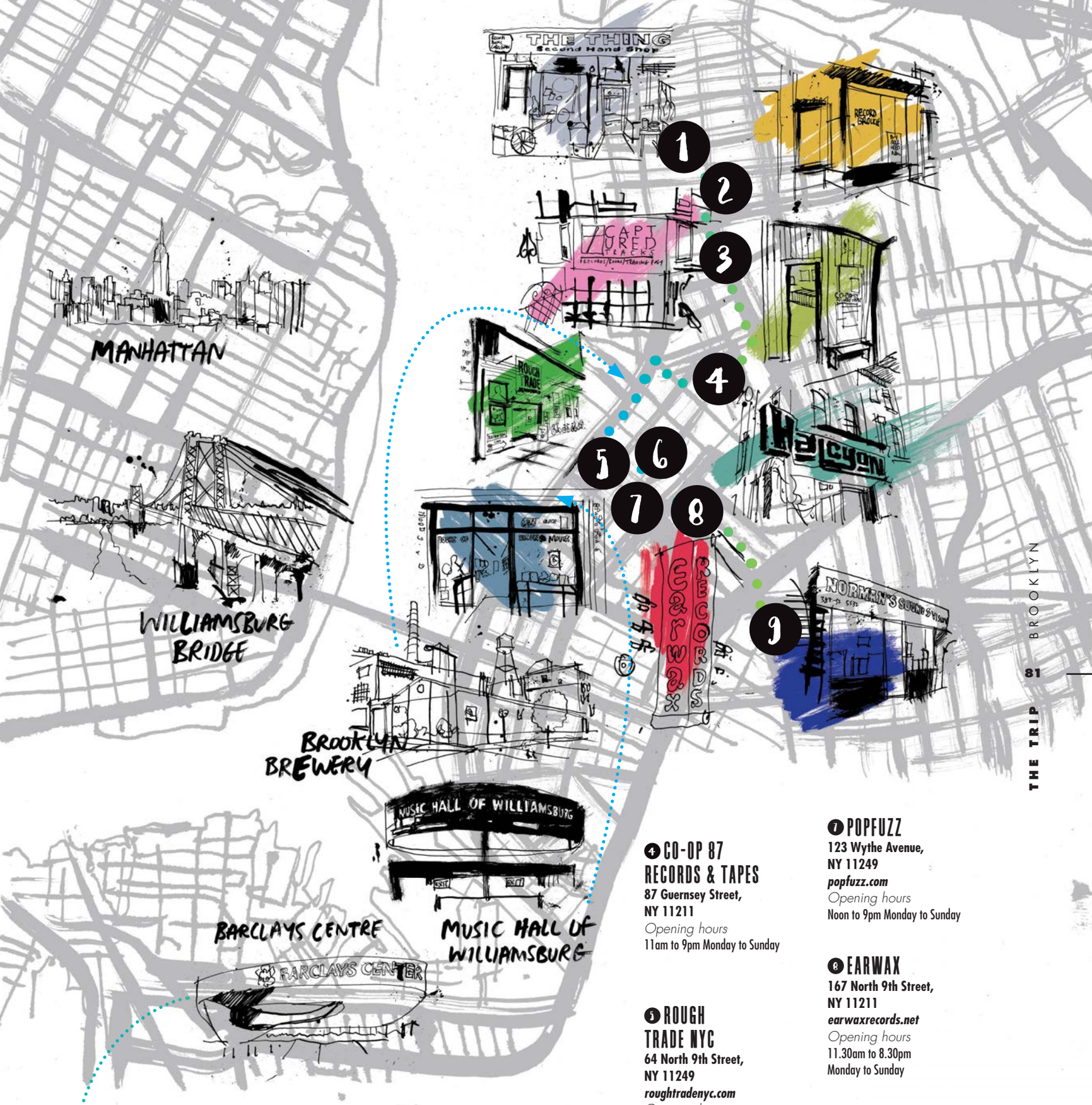
Across the Williamsburg Bridge and just a couple of extra stops along from Manhattan's Lower East Side, Greenpoint and Williamsburg house almost a dozen fantastic shops that you can easily get to from Midtown and the tourist centres. I'm seemingly a bit braver than most visitors in the Big Apple… I drove around Brooklyn and found parking a dream – a mix of meters that took a credit card, or free spaces with a limited time.

When it comes to record shopping, Brooklyn could be a continent away from Manhattan

Record prices were generally mixed, but Brooklyn isn't your typical NYC tourist haunt (a fact that's harming some of the businesses I spoke to), so it's a competitive scene, with each trader doing his best to keep the locals coming back.

There's also a mountain of stock, so this is definitely worth a day-trip out. I don't know if it was just the novelty of a new location, but I thought this actually made a better crate-digging destination than the glory days of Greenwich Village. Certainly, my first stop was something of a jaw-dropping experience I sense will be hard to ever surpass. On this trip, I was eager to pick up some US 45s – some of the 1980s picture sleeves are very different to the European issues – and no territory does a soundtrack better than the States. But, as ever, the joy of a day like this is the lure of the unexpected…

Illustration Ben Talon



1 THE THING
1001 Manhattan Avenue, NY 11222
Opening hours
9.30am to 7.30pm
Monday to Sunday

2 RECORD GROUCH
986 Manhattan Avenue, NY 11222
recordgrouch.com
Opening hours
Noon to 8pm Monday to Sunday

3 CAPTURED TRACKS
195 Calyer Street, NY 11222
Opening hours
Noon to 8pm Monday,
10am to 8pm Tuesday to Thursday,
10am to 10pm Friday and
Saturday, 11am to 7pm Sunday

4 CO-OP 87 RECORDS & TAPES
87 Guernsey Street, NY 11211
Opening hours
11am to 9pm Monday to Sunday

5 ROUGH TRADE NYC
64 North 9th Street, NY 11249
roughtradenyc.com
Opening hours
11am to 11pm Monday to Saturday, 11am to 9pm Sunday

6 HALCYON
74 Wythe Avenue, NY 11249
halcyontheshop.com
Opening hours
2pm to 8pm Monday to Friday,
noon to 8pm Saturday and Sunday

7 POPFUZZ
123 Wythe Avenue, NY 11249
popfuzz.com
Opening hours
Noon to 9pm Monday to Sunday

8 EARWAX
167 North 9th Street, NY 11211
earwaxrecords.net
Opening hours
11.30am to 8.30pm
Monday to Sunday

9 NORMAN'S SOUND & VISION
555 Metropolitan Avenue, NY 11211
Opening hours
9am to 8pm Monday and Tuesday,
9am to 9pm Wednesday to Saturday, noon to 5pm Sunday

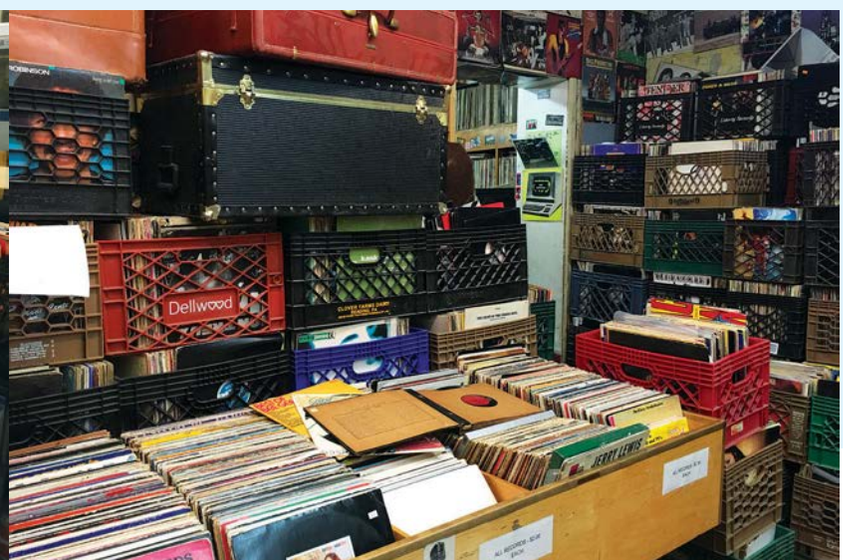
1 THE THING

Famously billed as the place where New York's records go to die, The Thing is actually a bad place to start your circuit, as there's genuinely a week to be spent here if you have the stamina. The second-hand store is packed with interesting stuff – vintage copies of *Rolling Stone*, *Charlie's Angels* toys and mountains of tatty furniture and old VHS cassettes. Get past all of that and the back and basement are where the fun really starts. The back room was packed – floor-to-ceiling racks of mixed-condition discs in no particular order, but it's the basement that's truly not for the faint-hearted. This is as close to vinyl archaeology as I've ever experienced. Long aisles of shelves groaning with records packed so tightly, it's hard to even extract one. The lighting's dim, the air is musty (a couple of guys doing a forensic search of one aisle were wearing facemasks) and the space is really cramped.

The Thing certainly comes with a health warning, but it's genuinely one of the most staggering vinyl vaults I've ever come across

Many of the records were in poor shape, but just as many seemed fine. Each disc here will set you back just $2, so it's no wonder crate diggers have been known to spend days here searching. I sense the super-rarities will long have been unearthed, but there's plenty else to find. One shelf yielded a mint copy of Pet Shop Boys' *Heart* 12" from the UK, the *Pens, Guns And Riffs* 1984 compilation from the Compact Organization (how did that end up here?), Shalamar's second album, *Disco Gardens*, and more predictable fare such as Melissa Manchester and The Partridge Family. At a couple of bucks apiece, no one can say this is expensive, but the cost to your physical wellbeing down there might be another matter. The Thing certainly comes with a health warning, but it's genuinely one of the most staggering vinyl vaults I've ever come across.

I reluctantly left after an hour, pleased with my modest pickings (including that Shalamar album). At the airport, on my way home, customs yet again went through my flight case, crammed as usual with the records I couldn't chance with my check-in baggage weight allowance. "Is that The Jackson 5?" muttered the surly guard. I think my weary explanation that there are clearly three of them in Shalamar and one's the very female Jody Watley probably didn't speed my progress, but it had been a long day…



2 RECORD GROUCH

Just over the street from The Thing, Record Grouch couldn't be more different. Brian Gempp keeps a nicely curated store with tidy racks, clean discs and simple labeling. The stock's eclectic, but he admits there's a bias towards the left-of-centre, with electronic, psych and prog providing the core of the collection. The best buy I had here was a fully autographed copy of *Welcome To The Pleasuredome* by Frankie Goes To Hollywood. I'm a big 80s collector, so for $50 this iconic album (in nice condition, too) was a prize find. Someone clearly had a soft spot for former Undertones front-man Feargal Sharkey, too – there was an almost complete run of his UK-issued solo material also up for grabs. I have much of it, but was pleased to plug a few gaps, including the 7" picture disc of *Listen To Your Father*, a No. 23 hit in 1984, one year before the release of his better-known *A Good Heart*. There's also the novelty 12" picture disc *Mr. T's Commandments* – basically the sound advice of don't talk to strangers if you're under 16 – well meant, but the less said about the track's musical merits, the better! Brian says that 70% of his business is second-hand vinyl, but he carries a tight range of new releases to soak up limited demand. "We can't afford to carry all of it," he tells me. "So we remain focused and narrow and have built some good customer loyalty that way." Working closely with the Saint Vitus bar further along Manhattan Avenue, with its strong relationship with metal bands, means releases by those sorts of acts tend to predominate.

Brian says that 70% of his business is second-hand vinyl, but he carries a tight range of new releases

3 CAPTURED TRACKS

Now, if Hollywood were to design an archetypal Brooklyn record store, I think this would be the template. Situated in the basement of one of those evocative brownstone buildings (seemingly shipped in from Central Casting), it's not connected to the local label but is a real blast of Big Apple atmosphere. Booming Aretha greets our arrival (later replaced by Carole King's *Tapestry*) and the racks of stock are packed with decent bargains. I found my best haul of 7" picture sleeves here, including the everywhere-but-Europe ABBA 7" *When All Is Said And Done*, and most for generally $3 apiece. Near-mint copies of 70s rock albums were less than $10 (Jeff Beck's 1985 LP *Flash* for just $3 didn't escape my attention, either) and decent prices could be found for all manner of jazz, soul and funk, with a surprising number of international editions. Records were graded fairly and generally in excellent quality – a mint copy of Madonna's debut was just $5, which struck me as ridiculously good value, despite her relatively diminished collectability these days. Bright, light comfortable stores such as this with decent stock that's easy to get at make record shopping a dream.

4 CO-OP 87 RECORDS & TAPES

Starting life as more of a boutique outfit under the Mexican Summer label, this store has a strong base in the dance market, but in truth, there's a little bit of everything here now (although few tapes, despite the billing). I found a neat box of Italo disco with some releases I hadn't come across that were worth a few dollars to take a risk on.

New York has always been a major melting pot of musical influences, and it's true that you can find just about anything in this city if you're prepared to work hard enough at it (yes, even obscure Italians who managed one single release in 1986). Classic rock is big business here, too, but the 45s are very broad, with some choice soul and Motown that would cost far more back in the UK than the $1 being charged here. Reggae and dancehall's also something you won't find widely across the USA, so this rates as one of the better destinations for it I've come across this side of the Atlantic. My Italo-disco came wrapped in a neat paper bag, which was a nice touch and made me feel rather hipper than the 'Maxi Single' of Tom Hooker's *Looking For Love* would suggest I should.

5 ROUGH TRADE NYC

Operating in Williamsburg since 2013, Rough Trade is famous as much for its live schedule as its ability to shift Haim albums. Liam Gallagher had not long since played at the iconic venue and, if you know the store in London's Brick Lane, you'll have a pretty good idea of what to expect here. Losing just the white brickwork, this American outpost is drenched in lacquered wood and atmospheric lighting, and is another neat retail experience where you'll find yourself picking up magazines and T-shirts as likely as you will new vinyl. There's a modest used section, but in truth, there are better stores for that sort of thing.

6 HALCYON

New York can be an intimidating place. Not in the threatening way it was when I first started visiting in the early 1990s, where walking down certain streets chilled the blood (successive mayors have done a decent job of clearing all of that up). Instead, it's in that achingly trendy, 'you're-really-not-worthy enough' vibe that some residents seem to radiate towards you. Halcyon The Shop is a dance legend in the city, has moved around a bit and, in its current home, described itself on relocation as "vaguely styled after a Stasi-era Eastern European diner car". That might be pushing it, but it has some comfy seats, a set of decent decks and enough serious-looking chaps with beards to populate an edition of *Vice*.

The store has been running since 1999, so it's secured a loyal following and friends I spoke to who have a tendency towards its sort of thing swear that it's the only place they shop. I didn't buy anything, but the seats were nice and, in the gloom, I could just about pass as someone who belonged…

Top five

1 STAY WITH ME
Brooklyn's increasingly becoming a hip place to stay when in New York City, with lots of cool new hotels springing up. You'll find prices more reasonable than in Manhattan, too.

2 CREDIT CARD BABY
Every store I visited accepted credit cards. As ever, the currency charges can sting and I didn't spot many banks with ATMs in Brooklyn, for some reason – so bring plenty of cash, if that's your preference.

3 FLEA BARGAINING
Brooklyn's fabulous (and famous) flea market isn't actually held in the borough. You'll find it each Saturday and Sunday at 100 Avenue Of The Americas in Manhattan. There is another one each Sunday under Manhattan Bridge, though, if you're in Brooklyn.

4 FAIRGROUND ATTRACTION
New York hosts a lot of record fairs. Nyrecordfairs.com is a great resource to make sure you time your visit to catch one. The WFMU fair returns to the Brooklyn Expo Centre from 27 to 29 April 2018.

5 NOBLE SURFER
Brooklyn's great for general shopping. There are a couple of decent malls and two branches of Barnes & Noble in the borough that are pretty good (although the brand's flagship store in Union Square, Manhattan, is hard to beat).

7 POPFUZZ

This quirky curiosity didn't first register in my planning research, but it caught my eye and the vinyl was surprisingly plentiful – albeit peppered randomly across the single-storey shop, where you'll find yourself moving aside vintage Barbies and Marvel character figures to get a closer look at some Emerson, Lake & Palmer. The records were in varying conditions and a couple were in the wrong sleeves.

That said, the price I paid for a breakdance-inducing compilation was very fair and I was pleased to find it. A stack of Huey Lewis 45s also needed securing – testament to the fact that, as my wants list for every UK chart hit from the 1980s is drying up, there's always the lure of a complementary Billboard habit to consider. It's a worrying consideration that I sense may yet spill over into an ambition in the years to come. Lucky I've saved up so many air miles…

8 EARWAX

Earwax started life in Williamsburg in 1991, when the neighbourhood was mostly working class and populated by Polish people. In the years since, the gentrification has yielded mixed fortunes, with the store moving a couple of times since as the rents soared and the trendy coffee shops moved in. Earwax's current home suffers from being off one of the busier streets, but the venue was packed, and you can see why the store has survived so much change.

There's a decent range of new vinyl – I finally picked up a reissue copy of Depeche Mode's *Speak & Spell* here for the best price I found it on this trip – and the used racks were interesting (I found the 12" of Springsteen's *Born In The USA* without its *I'm On Fire* pairing for US release). I was fascinated by a decent stock of eight-track cartridges, including Blondie's *Parallel Lines*, which I assumed was

1 NORMAN'S SOUND & VISION

East Village refugee Norman Isaacs came out to Williamsburg six years ago and says the move has brought mixed blessings, with the more affordable rent being offset by a reduced haul of tourist dollars, which kept his previous location solvent. I did my bit, with a really good haul of soundtrack sets, including a nice copy of *The Unbearable Lightness Of Being* score, a fabulous set of performances from *The Tonight Show* with Johnny Carson in a two-LP set and the original Broadway run of *Grease* (almost unrecognisable from the Travolta/Newton-John behemoth of 1978).

Like all the Brooklyn stores, CDs represent a small percentage of the sales volume although, even six years ago, the digital format still represented a much larger proportion of the stock. Today, the vinyl is balanced between used (and there's a lot of it) and new (with a very good haul of Record Store Day releases still on sale). It's here I sourced my find of the day – a *Zang Tuum Tumb* boxset – 10 7" singles packaged together for Record Store Day three years ago. At 1,000 editions worldwide, it was a US-issued item from 2014 that was hard to find without going online and settling for a used copy. This set's mint and the price is excellent. As is the cost of a nice issue of the Gary Puckett swansong *Melodie* LP from 1982, which had long been on my list of curiosities I was keeping an eye out for.

While I'll always have a soft spot for Greenwich Village, for me, Brooklyn is now the one to beat

Norman's is the sort of store you could spend a day in, but I'm mindful of the challenges of baggage allowance (and, in truth, the still-depressed value of sterling against the US dollar). Norman's is my last stop of the day and, although there are a few more stores in Brooklyn I could have hit with more time, this has proved an entirely satisfying visit that won't be my last. I'll always have a soft spot for Greenwich Village, but Brooklyn is the one to beat. ●

released long after the genre's heyday. Not in the USA, though, apparently… I'm told by owner Fabio Roberti that you could still buy some releases on eight-track until the middle of the following decade by mail order. He says its popularity with long-distance truckers kept it buoyant, and he still has collectors contact him for fresh stock today. That's a format too far for me (I'm still puzzled by the increasing popularity of cassette, even though I bought OMD's latest on it, too – alongside my deluxe vinyl – purely for the nostalgic value).

The Trip

Getting there

Flights to New York are plentiful and relatively cheap. Williamsburg is about eight miles from Central Park if you take FDR Drive, which runs along the eastern edge of Manhattan. Taxis can take around an hour and cost about $30. The East River Ferry takes 15 minutes, with two an hour at peak times from East 34th Street. The subway is quick and the L line is easily picked up when you get down to Chelsea and the East Village.

SUBSCRIPTION FORM XDPS17

Please select the magazine(s) of your choice and your preferred method of payment

FOOD HEAVEN
☐ UK Direct Debit every 6 months **£20.95** SAVE 30%
☐ 1 year UK Credit/Debit Card/Cheque **£41.90** SAVE 30%

CAKE DECORATING HEAVEN
☐ Annual UK Direct Debit **£20.95** SAVE 30%
☐ 1 year UK Credit/Debit Card/Cheque **£20.95** SAVE 30%

BAKING HEAVEN
☐ Annual UK Direct Debit **£20.95** SAVE 30%
☐ 1 year UK Credit/Debit Card/Cheque **£20.95** SAVE 30%

CLASSIC POP
☐ UK Direct Debit every 6 months **£23.35** SAVE 35%
☐ 1 year UK Credit/Debit Card/Cheque **£46.70** SAVE 35%

GLUTEN-FREE HEAVEN
☐ Annual UK Direct Debit **£19.45** SAVE 35%
☐ 1 year UK Credit/Debit Card/Cheque **£19.45** SAVE 35%

FREE-FROM HEAVEN
☐ Annual UK Direct Debit **£19.45** SAVE 35%
☐ 1 year UK Credit/Debit Card/Cheque **£19.45** SAVE 35%

FREE-FROM HEAVEN & GLUTEN FREE HEAVEN
☐ UK Direct Debit every 6 months **£17.95** SAVE 40%
☐ 1 year UK Credit/Debit Card/Cheque **£35.90** SAVE 40%

ITALIA!
☐ UK Direct Debit every 6 months **£15** SAVE 45%
☐ 1 year UK Credit/Debit Card/Cheque **£30** SAVE 45%

VINTAGE ROCK
☐ Annual UK Direct Debit **£23.35** SAVE 35%
☐ 1 year UK Credit/Debit Card/Cheque **£23.35** SAVE 35%

THE GUITAR MAGAZINE
☐ UK Direct Debit every 6 months **£16.45** SAVE 45%
☐ 1 year UK Credit/Debit Card/Cheque **£32.90** SAVE 45%

MUSICTECH
☐ UK Direct Debit every 6 months **£17.95** SAVE 50%
☐ 1 year UK Credit/Debit Card/Cheque **£35.95** SAVE 40%

COUNTRY MUSIC
☐ Annual UK Direct Debit **£21.55** SAVE 40%
☐ 1 year UK Credit/Debit Card/Cheque **£21.55** SAVE 40%

VEGAN FOOD & LIVING
☐ UK Direct Debit every 6 months **£17.95** SAVE 40%
☐ 1 year UK Credit/Debit Card/Cheque **£35.90** SAVE 40%

LONG LIVE VINYL
☐ UK Direct Debit every 6 months **£25.15** SAVE 40%
☐ 1 year UK Credit/Debit Card/Cheque **£50.30** SAVE 40%

YOUR DETAILS

Title Forename Surname

Email address**

Address

Postcode

Daytime tel

Mobile**

GIFT RECIPIENT DETAILS *(If appropriate)*

Title Forename Surname

Address

Postcode

Daytime tel

Send your completed form to **FREEPOST ANTHEM PUBLISHING**
Yes! It's that simple! No stamp required. UK only.

**Please enter this information so that Anthem Publishing Ltd can keep you informed about your subscription. You may unsubscribe from these messages at any time.

Anthem Publishing would like to keep you up to date with news, events, and special offers, and occasionally request feedback from you. Please tick the relevant boxes to indicate how you would like to be contacted. You can choose more than one.

Email ☐ Post ☐ Telephone ☐ SMS ☐ No thanks ☐

For Direct Debit orders please complete the form below

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY TO PAY DIRECT DEBIT

DIRECT Debit

Originator's Identification Number
8 3 7 1 8 1

1 Name of your Bank or Building Society

2 Name of account holder(s)

3 Branch sort code ☐☐ ☐☐ ☐☐

4 Account number ☐☐☐☐☐☐☐☐

5 Instruction to your Bank/Building Society Please pay Anthem Publishing Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Anthem Publishing and if so, details will be passed electronically to my Bank or Building Society.

Signature(s) Date

For credit/debit cards please complete the details below:

☐ Please debit the following amount from my debit/credit card: £ _____

☐ VISA Visa ☐ Mastercard ☐ Maestro ☐ American Express

Card no ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐ ☐☐☐☐

Valid from ☐☐ ☐☐ Expiry date ☐☐ ☐☐ Issue no ☐☐

Signature(s) Date

☐ **I enclose a cheque made payable to Anthem Publishing Ltd for £** _____

Code **XDPS17**. Offer ends **31 December 2017**.

*Prices listed on the covers are available to UK customers paying by Direct Debit only. Subscriptions will start from the issue on sale in January unless otherwise requested.

CAKE DECORATING HEAVEN FROM £20.95
SAVE 30%

BAKING HEAVEN FROM £20.95
SAVE 30%

GREAT REASONS TO SUBSCRIBE

- ☑ **Save up to 50%***
- ☑ **Spread the cost by convenient Direct Debit***
- ☑ **A magazine subscription is a gift that lasts all year**
- ☑ **FREE gift card to give on Christmas Day**
- ☑ **Every issue delivered direct to their door**

SAVE UP TO 50% ON THE SHOP PRICE

3 EASY WAYS TO SUBSCRIBE

Special Christmas subscription offer!

Christmas gift subscriptions from just £15*

FREE-FROM HEAVEN
FROM £19.45
SAVE 35%

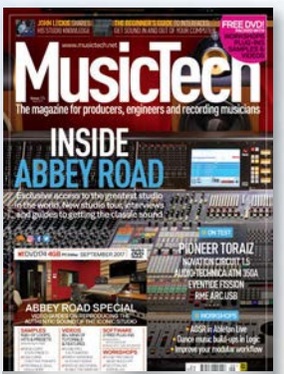
GLUTEN-FREE HEAVEN
FROM £19.45
SAVE 35%

ITALIA!
FROM £15
SAVE 45%

VEGAN FOOD & LIVING
FROM £17.95
SAVE 45%

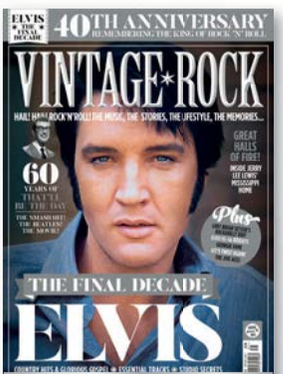
LONG LIVE VINYL
FROM £25.15
SAVE 40%

THE GUITAR MAGAZINE
FROM £16.45
SAVE 45%



MUSICTECH
FROM £17.95
SAVE 50%

CLASSIC POP
FROM £23.35
SAVE 35%



VINTAGE ROCK
FROM £23.35
SAVE 35%

COUNTRY MUSIC
FROM £21.55
SAVE 40%

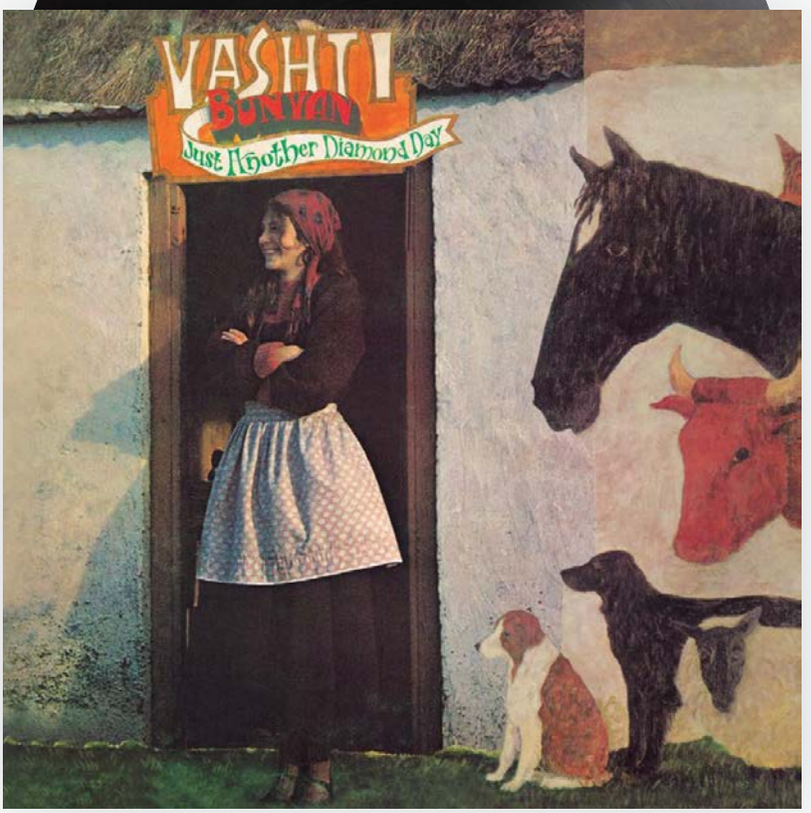
PLUS! Overseas customers can save up to 50%
visit shop.anthem-publishing.com/christmas

shop.anthem-publishing.com
USE CODE XDPS17
USA go to imsnews.com/anthemxmas17

+44 (0)1371 853 609
QUOTE CODE XDPS17

COMPLETE THE ORDER FORM AND SEND FREEPOST
UK Only

Choice Cuts #7



VASHTI BUNYAN
JUST ANOTHER DIAMOND DAY

ORIGINAL PRESSING

A classic British folk album that was quietly disregarded at the time of its release in 1970 has been reassessed as a buried vinyl treasure

WAX FACTS
Vashti Bunyan
Just Another Diamond Day
Year 1970
Format Black vinyl
£1,500

So many records go underappreciated at the time of their release, before slipping into legend and becoming incredibly collectable. *Just Another Diamond Day*, the debut album from British folk musician Vashti Bunyan, is one of those records. After a limited release in 1970, only a handful of copies of the original pressing are believed to still be in existence.

It has a sense of tranquillity born from Bunyan's reflections on travelling through Scotland by horse and wagon in the late 60s; its realism and honesty enabling you to picture everything she saw through her eyes. Despite being joined by well-respected musicians including Dave Swarbrick and Simon Nicol of Fairport Convention, *Just Another Diamond Day* features minimal instrumentation: acoustic guitars, traditional fiddle sections and dreamy, softly picked harp serve as the canvas for Bunyan's enchanting voice.

The album received a lukewarm reception from fans and little promotion from her label, Philips. This would cause Bunyan to feel demoralised with the music industry, sending her almost into exile and opting to live a low-profile life. It'd be nearly 30 years later that word would get back to her about the collectability of *Just Another Diamond Day*; it's now looked upon as a landmark British folk release.

This album, which will set you back a cool £1,500, has aged much like a fine wine. The style may have been duplicated over the years, but few have come close to the beauty of this long-forgotten classic.

Glen Bushell

ON SALE NOW!

AVAILABLE FROM

Sainsbury's hmv WHSmith TESCO eason

AVAILABLE IN SELECTED STORES OVERSEAS TOO.

BUY ONLINE HERE anthem-publishing.com/vinylbible

FROM THE MAKERS OF CLASSIC POP The Guitar Magazine MusicTech VINTAGE ROCK COUNTRY MUSIC

20 TURNTABLES UNDER £500

Looking to buy your next turntable, but on a budget? **Paul Rigby** rounds up the top 20 for less than £500. Plus, we look at a few mid-priced gems, in case you find some small change down the back of the sofa…

Some people go absolutely crazy about hi-fi. They spend every spare penny on shiny boxes with flashing lights and buttons. Most of us, though, just can't bankroll that type of behaviour. We have to cut our cloth a bit, watch our budgets… and seek out value for money. Since you're reading this veritable magazine, it's likely you want to take advantage of the resurgence in the popularity of vinyl; or perhaps you never left in the first place. Either way, you may be looking at a turntable purchase, or even an upgrade from a failing oldie.

Nowadays, when looking to buy a budget deck, you no longer have to feel like you're 'making do', either. Indeed, budget turntables can be quite spectacular in terms of possible sound quality. Besides, you have to get your priorities right. A French magazine once asked Roy Gandy, the guy who founded and owns Rega: "When did your passion for hi-fi begin?" Gandy paused and replied: "I've never had a passion for hi-fi. I have a passion for music."

That's the right attitude to have. And it's that way around. If you know anyone who has more hi-fi boxes in their front room than vinyl records, then you have every right to be wholly suspicious of them. But there's budget and there's *budget*. It's more complex than you might think, mostly because 'budget' to one person is 'quite expensive' to another. ▶

ROY GANDY, WHO FOUNDED AND OWNS REGA, WAS ASKED: "WHEN DID YOUR PASSION FOR HI-FI BEGIN?" GANDY REPLIED: "I'VE NEVER HAD A PASSION FOR HI-FI. I HAVE A PASSION FOR MUSIC"

Sony

LENCO
L-85

£99 *lencouk.com*

We start in the 'cheap as chips' portion of the sub-budget sector with this deck, where the 'Sunday supplement' turntable monstrosities lurk. The L-85 is designed to provide a viable alternative to these machines. It's a semi-automatic design, with a built-in phono amplifier and USB. Despite the light, plastic build and Early Learning Centre colour scheme, the L-85 is a solid turntable that works well. It offers a very easy vinyl-ripping system, too. It's not the most accurate-sounding design, but at this price, it remains a solid deal.

PROS	VERDICT	CONS
GREAT VALUE		NOTHING, AT THE PRICE

PRO-JECT
PRIMARY

£189 *henleyaudio.co.uk*

One of the most respected budget-turntable brands in the business, Pro-Ject shows the world how to create a sub-budget deck… that works. Works in terms of sound quality, anyhow. For the price, you get a turntable that does nothing else but play vinyl records. Oh, the relief – it makes a nice change at this price point. Sharing parts with the more expensive Elemental turntable, the Primary offers a 220mm tonearm with Ortofon OM 5e cartridge. You have to connect it to an external phono amplifier, which bodes well for sound quality.

PROS	VERDICT	CONS
OVERALL DESIGN		NONE

THE ORBIT BASIC OFFERS GREAT VALUE AND HOLDS ITS HEAD ALOFT IN BUDGET TURNTABLE CIRCLES

U-TURN AUDIO
ORBIT BASIC

$179 *uturnaudio.com*

The Orbit is a little different from the other 19 listed in this feature, because it's only available to customers living in either the USA or Canada for now (although the company says that this will change). This belt-driven deck features a unipivot arm and a pre-installed Audio-Technica cartridge. Including a dust cover, felt mat and dual-speed option, this inexpensive gem offers great value and holds its head aloft in budget turntable circles.

PROS	VERDICT	CONS
SOUND QUALITY FOR THE PRICE		NOTHING

AUDIO-TECHNICA
AT-LP3

£199 *eu.audio-technica.com*

A sub-budget turntable for which Audio-Technica takes a standardised Chinese design and adds a few tweaky bits of its own. Included is an AT91R cartridge (set at a 2g downforce) plus an attractive red SME-type AT-HS3 removable headshell. This automatic deck includes a built-in phono amplifier and a switch to move from moving-magnet to moving-coil cartridges. It includes extra damping within the chassis, which helps to reduce vibration. The LP3 features some build compromises, but is a solid turntable, nevertheless.

PROS	VERDICT	CONS
GOOD VALUE		AVERAGE SONICS

LENCO
L-3808

£200 *lencouk.com*

A venerable name in terms of turntable history, but this two-speed, direct-drive turntable is sourced from China and rather strongly resembles a Technics SL-1200, which may put some people off. Don't fall into the trap… yes, it arrives with DJ additions to the plinth and works well as a budget DJ deck, but it has an Audio-Technica AT-3600 cartridge and a built-in phono amplifier. Sonics are excellent. The Lenco offers superb precision and focus for the price.

PROS	VERDICT	CONS
DIRECT DRIVE		MINOR SPEED ADJUSTMENT REQUIRED

REGA
PLANAR 1

£248 *rega.co.uk*

No funny stuff or bonus gadgets here – just a turntable to play vinyl, featuring very easy installation. It's well made, with a great design and boasts an array of components that have been upgraded since 2010's P1. It does everything that a budget turntable can do and should do in terms of its consideration towards the customer, and offers plenty in terms of top-quality sound for the asking price. For our money, the best turntable in its price category.

PROS	VERDICT	CONS
TOO MANY TO LIST		NOTHING

NAD
C 556

£249 *nadelectronics.com*

If you spend a couple of minutes looking closely at the general deign of this NAD turntable, you'll come to a realisation: it is, in fact, very similar to the Rega RP1. There are NAD-related tweaks and differences which, in the grand scheme of things, are minor – but they are there. First up, you get a different paint job, but you also get a different cartridge – a Rega-built cartridge that's been manufactured to NAD specifications. Apart from that, there are three rubber feet and the RB101 arm.

PROS	VERDICT	CONS
SOUND QUALITY		NOTHING

DUAL
MTR-75

£250 *bigredsales.co.uk*

This two-speed, fully automatic Dual turntable should be viewed in conjunction with the AT-LP3, because the pair are cousins, so to speak. They feature the same basic Chinese turntable design with, in general terms, the same features… but with key differences. The Dual includes a USB port to allow you to connect the turntable to a laptop to 'rip' vinyl to a digital file. Like the LP3, you have a built-in phono amplifier – useful to connect to powered speakers.

PROS	VERDICT	CONS
VALUE FOR MONEY		BASIC DESIGN

SONY
PS-HX500

£279 *sony.co.uk*

Taking a minimalist design approach to its belt-driven turntable – even the platter appears to shrink into the very plinth itself – this subdued, two-speed design is not really just about the turntable, despite its inherent importance. Sony provides software that will enable the turntable to rip vinyl to DSD standard, giving prospective digital files a quality boost up to 5.6MHz (in conjunction with analogue-to-digital converter and USB Type B output). The basic sound of the turntable itself is big, bold and melodic.

PROS	VERDICT	CONS
DSD RIPPING		PROSAIC LOOKS

Elipson

ELIPSON
ALPHA 100 RIAA

£299 *avoke.co.uk*

Elipson's turntable has a low key, yet decidedly Gallic style, with its curvy plinth and understated finish (plus that slightly playful and retro speed-change toggle switch). The deck covers 33 and 45rpm, and while the design does not come with a damping arm cue, we like that omission – more clutter means more noise in the system to infect the sonics. The clean and airy sound from the upper-mids provides a welcoming fragility that is quite mature at this price point and the bass has a nice kick to it, too.

PROS	VERDICT	CONS
MATURE SOUND		NOTHING, AT THE PRICE

PRO-JECT
DEBUT CARBON

£299 *henleyaudio.co.uk*

One of the biggest surprises with this turntable is the inclusion of a carbon-fibre tonearm, the like of which is normally to be found in turntables costing thousands. Hanging off the end is a very nice Ortofon 2M Red cartridge. Setup is okay, but does require a fiddly anti-skate add-on. Sound quality oozes both clarity and a nice sense of precision, while bass is both accurate and direct. It may have been out for a while now, but this still packs a value punch.

PROS	VERDICT	CONS
SOUND AND BUILD		NOTHING AT THE PRICE

FLEXSON
VINYLPLAY

£329 *flexson.com*

This turntable is definitely aimed towards a multimedia state of mind, because you can attach it to a Sonos multi-room audio system. This means that you have the ability to stream your vinyl output all over the house. The turntable features analogue outputs, plus all of the relevant cables including a USB cable to connect to a computer and a built-in phono amplifier. Even better, the turntable utilises components from Rega, which should add to your confidence when buying one.

PROS	VERDICT	CONS
FLEXIBILITY		BUILD QUALITY

MENTION THE NAME 'THORENS' TO ANY OLDER HI-FI FAN AND WATCH THEM COME OVER A BIT MISTY-EYED

THORENS
TD 170-1

£395 *thorens.com*

Mention the name 'Thorens' to any experienced or older hi-fi fan and watch them come over a bit misty-eyed at the mention of this classic brand. A fully automatic design, the TD 170-1 comes equipped with its own tonearm and three speeds, allowing it to play 33rpm, 45rpm and even 78rpm (although you will need an additional cartridge to play shellac records). The overall design is minimalistic in nature. This example has no built-in phono amplifier, but you can opt for one.

PROS	VERDICT	CONS
SIMPLE TO USE		PRICE

MUSIC HALL
MMF-2.2

£349 *musichallaudio.com*

This belt-driven deck has now been discontinued, but we're including it here because it may be possible to find discounted examples on the internet. And it's well worth tracking down – at the time of writing, we noticed several US-based outlets stocking it at almost half price. Featuring a simplified construction to keep the cost down, the MMF-2.2 looks the business in its piano-black finish. With a cartridge that's pre-installed and aligned, two speeds and a user-replaceable stylus, the turntable also arrives with a dust cover.

PROS	VERDICT	CONS
EASY SETUP		NOTHING

REGA
PLANAR 2

£375 *rega.co.uk*

One of Rega's very first turntable offerings, which traces its lineage back to the mid 70s, the venerable Planar 2 sports an acrylic laminated plinth, with a glossy plinth finish and the power switch under the plinth. The low-noise motor is joined by a new central bearing with upgraded platter and feet. The new RB220 arm completes the design, and it arrives with ultra-low-friction ball bearings, improved bearing housing and an automatic anti-skate setting. Agile midrange blends with a punchy bass.

PROS	VERDICT	CONS
DESIGN AND SOUND QUALITY		NOTHING

EDWARDS
AUDIO TT1

£379 *talkelectronics.com*

Take a quick look at the Rega Planar 2 to the left – notice how this design resembles it? You can imagine who Edwards may have chatted to during development, can't you? The price includes both the Rega RB251 tonearm and the Goldring Elektra cartridge. Sporting a 12mm-thick transparent platter, the TT1 is intriguing because it doesn't include a platter mat. This might disturb some users, but never fear, it shouldn't be a problem. Upgraders might want to experiment with third-party mat add-ons, though.

PROS	VERDICT	CONS
SOUNDS LIKE AN RP2!		LACKS ISOLATION

THE ONKYO CP-1050 TURNTABLE IS BIG, MEATY AND BUILT LIKE A TANK

AUDIO-TECHNICA
LP120 USB C

£229 *audio-technica.com*

The inclusion of a direct drive means that you can look forward to a signature sound, while the featured USB output connects to your computer for vinyl ripping. The turntable offers forward and reverse-play capability, three speeds (33, 45 and 78rpm), a selectable quartz-controlled pitch lock and pitch-change slider control. You also get an aluminium platter and built-in phono amplifier. There are turntables in this list offering better sound quality – here, it's restrained – but not better features.

PROS	VERDICT	CONS
PACKED WITH FEATURES		NOISY USB RECORDINGS

ONKYO
CP-1050

£399 *soundhifi.com*

This particular Onkyo deck offers a pleasantly 70s retro look and feel. The included direct-drive system has a quartz lock control and S-shaped arm. Plus, it's been tweaked and improved by Sound Hi Fi to improve its speed and stability. Offering great value for money, this turntable is big, bold, meaty and built like a tank. It also includes good-quality RCA connectors. Another good thing about this deck is that Sound Hi Fi is known for its customer support, so you should expect lots of help if you need it.

PROS	VERDICT	CONS
BUILD AND SUPPORT		TOUGH COMPETITION

THORENS
TD 190-2

£469 *thorens.com*

Basically a big step up from the TD 170-1 featured earlier, with a rather more substantial plinth and platter, plus an improved arm and an electronically controlled DC motor. Offering three speeds (33, 45 and 78rpm), you're supplied with a decent Ortofon OM10 cartridge – although a better-quality model, such as a 2M Red, would be better suited to this turntable. Sound quality offers quite a spacious midrange, with bass that provides greater heft than the Thorens 170.

PROS VERDICT **CONS**

GENERAL SONICS — WE'D LIKE A BETTER CARTRIDGE

ELIPSON
OMEGA 100

£500 *avoke.co.uk*

The Omega 100 sits on a lacquered PMAA plinth, supporting a steel-forged platter (fixed to the spindle, unusually), which is powered by a digital-frequency-generator motor via a flat belt. The Orbital Tension Tonearm is carbon-based, a big plus for a turntable at this price point; while the twin-bearing arm features a tonearm-mounted, anti-skating wheel that supplies torsion directly above the bearing. The Elipson also arrives with a decent-quality Ortofon OM10 cartridge. ●

PROS VERDICT **CONS**

GENERAL SOUND QUALITY — NO ANTI-SKATE GAUGE

TAKE ME HIGHER

What if you were to move the budget up a rung in the monetary ladder? Say, from £500 to £700? What sort of designs would be within your reach? For those on a budget, but with aspirations, here are a few suggestions...

SOTA
MOONBEAM SERIES II

£600

sotaturntables.com

The entry model in the SOTA line, the Moonbeam Series II is hand-assembled in the USA and uses a S100 arm. The main platter and sub-platter are made of high-density polymer. An energy-damping interface mat is added to a thick Plexiglas main platter. Attention to detail includes a bearing cup made of Turcite: a Teflon-impregnated, self-lubricating polymer. Driven by a 24-pole AC synchronous motor, the deck is easy to set up and use. It provides a full, rich sound.
Pros Build
Cons Nothing

THORENS
TD 203

£549

thorens.com

A well-built turntable with a TP 82 unipivot tonearm, pre-fitted with a Thorens TAS 257 moving-magnet cartridge, plus electronic speed change from 33 to 45rpm and back again. The arm is intriguing, with its two counterweights on the back. The smaller one allows fine-tuning of the arm's azimuth – a neat idea. Sound quality offers a rather epic soundstage, with admirable midrange focus. Overall sound might lack maturity, but bass is powerful.
Pros Quality arm
Cons Tough competition

REGA
PLANAR 3

£625

rega.co.uk

A stone-cold classic of a turntable and one that's been used as the front end to a host of hi-fi systems. A deck many music fans have settled upon and never felt the need to move from. The latest Planar 3 (as opposed to the RP3) has undergone a host of improvements and has a new plinth, new bearing, upgraded arm with better arm tube and bearing housing, and improved cables and plugs. It also sounds rather wonderful. Buy with confidence.
Pros Lots
Cons Nothing

EDWARDS
AUDIO TT2SE

£700

talkelectronics.com

Arriving on a 25mm full gloss, Medite MDF plinth with a TALK Zephyr C200 or Goldring 2100 cartridge, mounted on a 230V AC motor. The TA202 arm works upon a precision-made brass bearing housing. The aluminium inner platter runs on a custom-made ceramic 5mm bearing and is a machined 18mm custom-made acrylic platter driving a custom-made 'Little Belter' blue belt. The contraption sits on three rubber isolation feet. Sound is mature and confident.
Pros Sound quality
Cons Nothing

DIGGING FOR VICTORY

Mark O'Shaughnessy recalls a digging trip in New York in 1994, where dealers relied on their wits to haul in white labels and Holy Grails

New York City in the mid 90s was nothing like it is in 2017. It was still fairly edgy, with many rough neighbourhoods to be avoided and still with two enormous Twin Towers dwarfing the whole cityscape. One thing that definitely was in abundance back then was vinyl – boy, the city was literally drowning in the stuff. It was everywhere!

The year was 1994 and I was still a fairly young digger, just turned 30 (I'm now 53). I'd been to NYC on the vinyl trail a few times before, but this time I was properly organised and my companion on this trip was my ex-partner in Resolution Records, Chris Fleming – hi Chris…

The first morning after arrival was the record show at Days Inn in Midtown. We got there one full hour before the doors opened

"I remember this trip to New York City particularly well, because it was the one where I found a £1,000 Northern Soul 7" for one dollar"

and already faced a queue of over 20 people, among whom I immediately spotted several competitors from the UK and quite a few of my Japanese trading colleagues, beaming back at us. Our hearts sank…

If you can picture the start of the January Sale at a major department store, where a £3,000 sofa has been reduced to £300, then you'll have a notion of what it was like trying to get into a record fair in NYC back in the day. Absolute bedlam!

As soon as the door opened, it was every digger for himself. Despite being way down the line, Chris and I got into a good few dealers' boxes first and pulled out some fantastic stuff. I recall several gold Fania LPs, a bunch of NYC funk stuff, some stupendous hip-hop and a few killer disco 12"s.

I always bought a bag full of stuff to sell or trade when I went to the States and I remember selling a rare 12" of The Beginning Of The End's *Funky Nassau* to a fresh-faced New Yorker going by the name of Kenny Dope. The price? Sorry, I was asked not to say, but believe me – it was steep.

As we were leaving, a full three hours later, an elderly gent beckoned us over and said, "You guys English?". I replied: "Yes", and he then asked: "Does that old soul stuff still sell in London?". I resisted the urge to correct his geography and told him, yes, it did. He then told us that he had a few boxes of it out in his truck that he couldn't manage to fit onto his table – did we want to go and take a look?

Well, even though we were still pretty young and fresh faced, we both knew this could really be something. So, we grabbed our bags and headed towards the lift, sorry elevator, and down we went…

The 'few boxes' turned into more like 30 100-count boxes of 60s and 70s USA soul from a New Jersey radio station that had recently gone bust – mainly white demos, mainly unplayed and mostly still in their original company sleeves. Embarrassment prevents me from telling you what we eventually paid for them, but it was the deal of a lifetime. One of the standout pieces was the amazing Bobby Reed *The Time Is Right For Love* on Bell (red/white demo), but the booty in general was incredible.

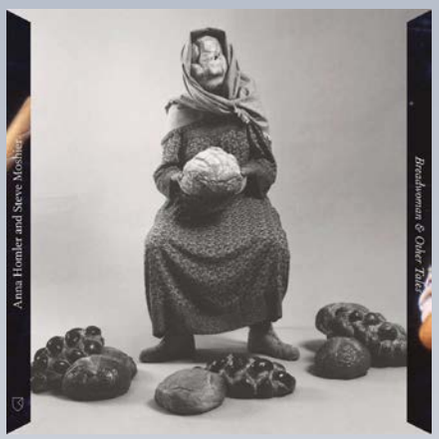
I wouldn't give you tuppence for any contemporary record fair in NYC; they're now completely price-guide led, but back then there were no price guides. Experience and a sixth sense for knowing what to buy/not to buy was all we were ever armed with. We only had five days in the city – we had to work fast. At that time, there was no internet, no Google, no GPS, so we had to rely on the local directory to find out which shops were where, and a swift scan of the phone book told us that there were over 35 record stores in Manhattan alone, never mind Brooklyn or Harlem – and New Jersey was a whole different ball game completely. I reckoned we had to get round 10 shops every day. We did it, but my God after day three, my brain was fogged and my feet were dogged…

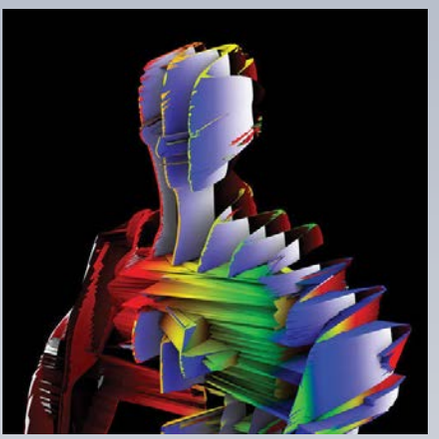
I remember this trip particularly well, because it was the one where I found a £1,000 Northern Soul 7" for one dollar. It was on the floor, out of its sleeve, in the basement of one of the East Village stores (Bleecker Bob's, now long gone, what a goldmine). Whole trip paid for (including airfare) by one record… ●

In memory of Jake Behnan of Hot Biscuit Records, who passed away in October 2017, a true fountain of knowledge, RIP. Mark O'Shaughnessy is the owner of Bath record shop Resolution Records and a professional record dealer since 1993

RVNG Intl.

Since 2004, this small and agile record label based in Brooklyn has zeroed in on experimental dance, electronic music and avant-garde genres, as well as reinvigorating established artists. **Chris Parkin** finds out more…





Breadwoman & Other Tales was the most peculiar reissue of 2016. A collection of early-80s music in which LA performance artist Anna Homler dons a freshly baked facemask to become *Breadwoman…* and sings shamanistic dream songs with avant-garde composer Steve Moshier. It's as alien as it is incredible; a mix of early electronica and new-age music, with Homler chanting earthy, made-up mantras. But how did the label behind the reissue, RVNG Intl., discover it?

"Ken Montgomery. He's this amazing force in the New York underground," explains Matt Werth, who founded RVNG Intl. in 2004. "He used to run a cassette label called Generations Unlimited and Audio Visual Arts asked him to recreate it in their gallery. So he placed seminal tapes from Generations' heyday on the wall and one of them was *Breadwoman…* Ken was like: 'You have to check this out'. It was very much his wisdom being handed down."

Werth is obsessed with music that's never (ever) bothered the mainstream, but is revered by those in the know, such as the outer-cosmos synth work of Ariel Kalma and Craig Leon, and the sky-surfing mid-70s Italian prog of Sensations' Fix. Explains Werth: "We're creating a non-linear narrative catalogue, and creating a community around it that evolves with the music. We evolve with the community, too. There's a lot of symbiosis. There are people at the label making decisions about what's released, but I think it's reflective not only of our tastes, but of how we're responding to our listeners."

This community of deep listeners has an actual, real-life hub, too, in the shape of Manhattan record shop Commend, and the label releases contemporary music that ticks all its boxes, with Julia Holter, Holly Herndon and Bing & Ruth all rolling through at some point. But RVNG Intl.'s support of older artists is what stands out. Its FRKWYS series pairs experimental pioneers such as Mike Cooper and Laraaji with like-minded new artists, so they can reinvent themselves. And their archival ReRVNG releases are more than just retrospectives.

> "WHAT IS THIS STIGMA AROUND OLDER ARTISTS AND RELEVANCY?" ASKS WERTH. "WE'RE NOT SEALING THE COFFIN WITH THESE RELEASES – WE'RE OPENING THE DOOR FOR THESE ACTIVE, CREATIVE MINDS"

"What is this stigma around older artists and relevancy?" asks Werth. "With the archival stuff, outside one or two releases, the artists have all reactivated their careers, or they were already making music when we approached them. We're not sealing the coffin with these – we're opening the door for these active, creative minds."

Their latest reissues follow in the same transcendental vein that RVNG Intl. has become synonymous with. *Trans-Millenia Music* by long-forgotten blind composer Pauline Anna Strom is a hallucinatory, but beautiful, collection of her 80s work, while Richard Horowitz's 1981 album E*ros In Arabia* is an essential pick-up for fans of Jon Hassell. Reissued on RVNG Intl.'s Holy Grail imprint Freedom To Spend it is, explains Werth, a "lost, minimalist fourth-world masterpiece".

But what if these peripheral experimental artists don't want their music revisited? "I don't want to force anyone into premature reflection," says Werth. "I want it to be meaningful for them." No one can have any complaints so far. ●

LONG LIVE VINYL CHOICE

R.E.M.

AUTOMATIC FOR THE PEOPLE 25TH ANNIVERSARY DELUXE EDITION

After the gargantuan success that was *Out Of Time*, in 1992 R.E.M. were far removed from the Gang Of Four-indebted group they were a decade earlier. Gone were the jagged edges and idiosyncratic melodies of their earlier work and in were the chart-busting anthems and unshakeable hooks that turned them from a modern-day Big Star into a modern-day U2. *Automatic For The People* only continued this trajectory and, 25 years on, it's a record that sounds equal parts of its time and timeless. R.E.M.'s effortless ability for crafting melody meant that even at their most populist, they could create something of sincere beauty and individuality – a balance this album perhaps most typifies in their career. Its huge popularity means the songs have had to sustain a tougher ageing process than most do and, while still totemic works, *Everybody Hurts* and *Man On The Moon* have been victims of overplaying, or their subsequent hijacking with corny sentiment, while *The Sidewinder Sleeps Tonite* hasn't aged entirely gracefully. It's the quieter moments that sparkle brightest in hindsight, such as the gorgeously understated *New Orleans Instrumental No. 1* or the sombre *Sweetness Follows* and *Drive*.

Michael Stipe's voice is golden and glowing, capturing both stark intimacy and soaring emotion from beginning to end. However, this reissue is not a re-reading of an album many already know inside out (although the Deluxe edition has a Dolby Atmos mix – the first commercial release to feature this – intended to "transport the listener inside the recording studio with multi-dimensional audio"). Instead, it's the add-ons and bonus materials that provide the context.

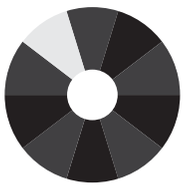
There are various boxset options. The CD version adds another two discs. One has demos: mainly instrumental takes, or just hums from Michael Stipe as the group are figuring out where to go next. There's a soothing, immersive quality to these songs in their primitive states, the natural sense of melody oozing out of them. Disc three contains a live recording from the 40 Watt Club, a Greenpeace benefit concert and the group's only 1992 live show. The rough-around-the-edges elements and the career-traversing setlist make for an exciting collection, and there's a screeching fireball of a set closer – an elongated *Radio Free Europe*.

These live recordings, when placed side-by-side with the smooth, strings-heavy, glistening production of the finished record that came out just weeks before, paint a beautiful picture of a band existing in a paradoxical state of evolution; one that can do lush ballads, weird indie and scrappy pop, all in the same moment.

Daniel Dylan Wray

VERDICT

9/10



Johnny Cash

GREATEST HITS: THE SUN RECORDS YEARS

CHARLY RECORDS

This vinyl-only collection of The Man In Black's Sun Records years is an enticing appetiser for Johnny Cash collectors, as London label Charly Records will release a further seven 180-gram audiophile-quality Cash reissues cut from lacquers and sourced from the original masters in 2018. Overseen by label manager Rob Caiger and remastered by Matt Colton and Barry Grint at Alchemy, and Nick Robbins at Soundmastering Ltd, the new series promises the best-sounding Johnny Cash Sun Records reissues ever.

The re-release schedule has titles ranging from *With His Hot And Blue Guitar*, through to *Original Sun Sound Of Johnny Cash*, and as we'd expect from engineers of this calibre, this first release sounds a million dollars. *Cry! Cry! Cry!*, *Folsom Prison Blues*, *I Walk The Line* and the reflective *There You Go* are served up on Side A: two-minute salvos reminding us of Cash's unrivalled, economic narrative brilliance. Side B highlights include *Guess Things Happen That Way* and *Thanks A Lot*. There've been retrospectives of Cash's Sun years before, with similar tracklistings, but they've never sounded this good. 2018's going to be an expensive year… *Gary Walker*

VERDICT

9/10

Alison Moyet

ALF/RAINDANCING/ HOODOO/ESSEX

BMG

Following on from last year's deluxe remastered editions of her first four solo albums on CD come these 180g vinyl incarnations. 1984 debut *Alf*, including *Love Resurrection*, *All Cried Out* and *Invisible*, instantly established her as one of the decade's most important female solo artists.

After relocating to LA, its follow-up three years later, *Raindancing*, was precision-tooled by producer Jimmy Iovine to break her Stateside. It was partially successful and included the evergreen *Weak In The Presence Of Beauty* and *Is This Love?*.

The electronica was notable by its absence on 1991's *Hoodoo* – after growing dissatisfied with being expected to deliver pop hits, Moyet delved into a more mature retro-soul sound here. Her melodic sense surfaced on *It Won't Be Long*, though, and the acoustic hoedown of *Rise* and swirling strings of the title track are highlights. A similar artistic freedom was once again the intention for *Essex*, but Moyet's record company rejected the initial version, opting for it to be re-recorded with the Lightning Seeds' Ian Broudie. Moyet wouldn't put out another long-player for eight years. *Steve Harnell*

VERDICT

7/10

Various Artists

SKA RARITIES
THE 7" VINYL BOX SET

TROJAN

Duke Reid's Treasure Isle record label was formed in Jamaica and named after his liquor store. Duke produced some of the best ska and rocksteady music of all time – utilising Jamaica's foremost talents, all backed by Kingston's finest session players. *Ska Rarities* takes 20 unreleased 60s Jamaican ska tracks and spreads them over 10 7" records.

There's a variety of recording styles on offer, from the dirty, rough vocals of Owen & Leon Silvera's *Want Me Cock*, via the sweeter, soulful sounds of *True Confession* by The Silvertones and stylish instrumental tracks such as Lyn Taitt & The Boys' *Storm Warning (Take 1)*. Some of the material will be familiar, but every song appears here in different arrangements for the first time. This collection contains more than enough ska to satisfy both casual listeners and hardcore fans – all collected into one handy boxset. *Alex Duce*

VERDICT

6/10

Beck

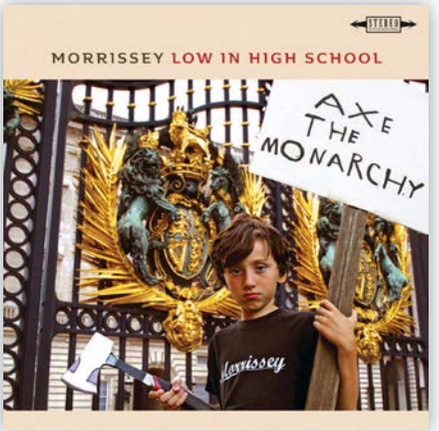
COLORS

VIRGIN EMI

A direct response to 2014's bittersweet *Morning Phase*, *Colors* is a riot of – as its title suggests – rainbow pop, dominated by up-tempo tracks, with only two songs, the impish *Dear Life* and the dreamy *Fix Me*, adopting anything like a sensitive pace. Otherwise, it provides a breathless journey through Beck's technicolour world, with the title track so sophisticated the melody of its chorus seems pieced together like a puzzle of interlocking sounds and voices. *I'm So Free* finds him spitting rhymes like a highly strung Prince, before an entirely unexpected, Nirvana-inspired chorus, while *No Distraction* allows the rapid pitter-patter of drums to drive its beefed-up Police sound. That the album's been worked on since 2013 is evident in its richness of detail, even if at times, his thunder's been borrowed by Phoenix. But who could resist *Wow*, a song of such wonder and irresistible nonsense, it's as much fun as a double rainbow on *Sesame Street*? *Wyndham Wallace*

VERDICT

8/10



Morrissey

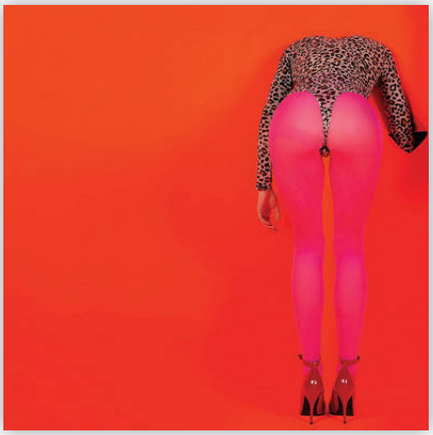
LOW IN HIGH SCHOOL

ETIENNE RECORDS/BMG

With his jingoistic statements, insensitive pronouncements and his autobiography's excruciating final third, the fear Morrissey will stick a jackbooted foot into his mouth has become greater each year. His 11th album initially does nothing to assuage these concerns, reflecting the pompous sentiments of the relatively understated, playful single, *Spent The Day In Bed*. But this heavy-footed glam stomp is unquestionably thrilling, flaunting brash brass and filthy guitar solos – Morrissey's voice at its idiosyncratic best. It's typical of a record as subtle as the album's gauche cover, but one that's nevertheless frequently powerful. For every graceless clunker there's a gem, such as *I Bury The Living*'s loaded, multilayered portrait of war's hypocrisies, and even his bitterness is pointed: "I've wined and I've dined," he gripes on *Home Is A Question Mark*, "with every bogus music mogul", but the song's immensity demands such a brazen delivery. Bigmouth's struck again, but sometimes, he's worth our time. *Wyndham Wallace*

VERDICT

8/10



St. Vincent

MASSEDUCTION

LOMA VISTA/CAROLINE INTERNATIONAL

Ably demonstrated by *New York*, its melodically compelling, intricately arranged lead single, *Masseduction* – a carefully crafted, accomplished collection of art-pop – will doubtless sustain Annie Clark's ascent. Described as "pretty first person", it suggests she's spent recent times boozing (*Hang On Me*), causing trouble (*Sugarboy*) and struggling with fame (*Happy Birthday, Johnny*). Perhaps that's why it sounds so overly controlled: it's how she makes sense of the madness. Even when she cuts loose on the brilliant, strangely Prince-like *Pills* – and Clark's a similarly idiosyncratic guitarist – it feels calculated, and when she wails on the mournful, string-laden *Slow Disco*, she still sounds perfectly composed. It's only on the closing *Smoking Section* she appears genuinely vulnerable, so it's hard not to experience a little emotional distance throughout. Nonetheless, she remains a consummately thrilling, if distant, star. *Wyndham Wallace*

VERDICT

8/10

Lost Horizons

OJALÁ

BELLA UNION

Lost Horizons is the musical amalgam of Bella Union founder Simon Raymonde and Richie Thomas, one-time drummer in 4AD-signed proto post-rock band Dif Juz. This, their first album together, is an hour of exquisitely spun compositions: Raymonde's crystalline Fender guitar adornments and piano arpeggios sparkling elegantly throughout. Vocals come from a wishlist of Raymonde's label mates and personal favourites. Midlake's Tim Smith floats atop a mesmeric thermal of acoustic guitar, volume swells and sweeping strings on *She Led Me Away*. Ghostpoet's soporific drawl accompanies Raymonde's cycling piano on *Reckless*, and Sharon Van Etten adds backing vocals to *Life Inside A Paradox*. Then there's the haunting appearance of Marissa Nadler on *Winter's Approaching*. Raymonde and Thomas may not have made much music in the past 20 years, but there's ample evidence here that they should make some more. *Gary Walker*

VERDICT

8/10

OCS

MEMORY OF A CUT OFF HEAD

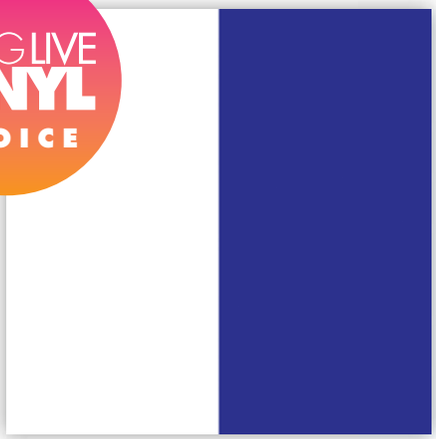
CASTLE FACE RECORDS

Just as fans had got used to John Dwyer changing the band name from Thee Oh Sees to Oh Sees, he takes the band back to its original moniker of OCS. If Thee Oh Sees/Oh Sees records are explorations of rabid, frenzied and chaotic psychedelic garage assaults, then OCS records are their mellow antidote; all rolling basslines, whispered vocals, sweeping melodies and smoothed edges. Linking back up with original vocalist Brigid Dawson, the pair present a folk-rooted album that recalls pastoral and prog-tinged records of the 1970s. However, it manages to avoid the whimsical and instead allows the glorious production and string arrangement to breathe throughout the record, with instrumentation that's deft and stirring, as well as often structurally bizarre songs that twist and turn through genres. Above all, however, it continues to show John Dwyer's depth, versatility and voraciousness as an artist. *Daniel Dylan Wray*

VERDICT

7/10

LONG LIVE VINYL CHOICE



Ben Frost

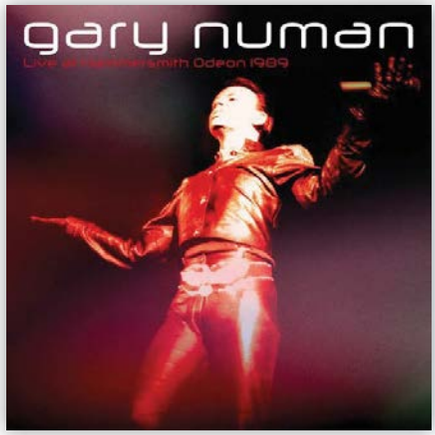
THE CENTRE CANNOT HOLD

MUTE RECORDS

All That You Love Will Be Eviscerated is a potent enough song title – before being coupled with music that sounds like a scene from a sci-fi film in which a terrifying new life form is discovered. Such evocation is commonplace in the work of Ben Frost and, on his 14th album, such palpability, texture and intensity oozes through the core of the record from the opening gurgles and throbs of *Threshold Of Faith*. The album is dense yet penetrable, allowing one to wander deep into its depths of smoky ambience, harsh, volatile electronics, cinematic atmospheres and lingering sense of dread. It feels almost like some sort of sonic warning sign as to what the world is stumbling blindly into. However, for all the unease and tension that drips through it, it's also a record of immense beauty and consideration, the finest moments often being its most subtle and reserved. *Daniel Dylan Wray*

VERDICT

9/10



Gary Numan

LIVE AT HAMMERSMITH ODEON 1989

DEMON

One that's really for Numanoid completists only, this catches Gary after his early-80s artistic peak and before installing himself as the godfather of modern industrial music. These 10 tracks are culled from an appearance at the Hammersmith Odeon on his *Skin Mechanic* tour of 1989. Although a double album may have been a fairer representation of the full 19 songs played that night, what you do get is the strikingly aggressive *Me I Disconnect From You* and the jerky electro-soul of *Creatures*. Predictably enough, an extended spin through the gears on *Cars* is an obvious highlight with drummer Cedric Sharpley in imperious form. The eerie *Down In The Park* is trademark early-era Numan and the band stretch their legs for *Are 'Friends' Electric?*, beefing up its drum sound and teasing the audience with a simple keyboard refrain before prompting a mass crowd singalong. *Steve Harnell*

VERDICT

6/10

Pere Ubu

20 YEARS IN A MONTANA MISSILE SILO

CHERRY RED RECORDS

Almost 40 years since their pioneering debut, *The Modern Dance*, Pere Ubu have remained a persistently evolving experimental force. While many peers later in their career have fallen into heritage territory, revisiting past albums or trying to pry open the coffin of former glories, Pere Ubu continue towards the horizon with little regard for convention. Their latest, and 16th, studio album is a heady mix of sideways electronica, buzzsaw post-punk and distorted blues. The opening and frantic *Monkey Bizness* – all wiry guitar, speedy drums and demented electronics – is almost misleading in its introduction, leading the way for a record that owes more to manic variety than it does to sonic consistency. David Thomas' vocals recall a grizzly Beefheart in parts, or even a heavily treated David Lynch in others, and it's clear he's still having a lot of fun. This album is yet another unpredictable addition to an already unfathomably exploratory catalogue. *Daniel Dylan Wray*

VERDICT

7/10

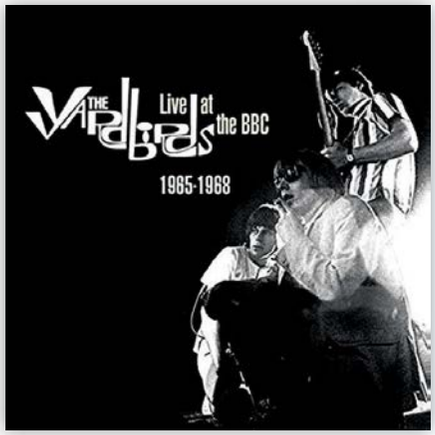
Dr. Feelgood

LIVE 1990 AT CHELTENHAM TOWN HALL

DEMON

The bug-eyed phenomenon of guitarist Wilko Johnson may be absent from this 1990 incarnation of Dr. Feelgood, but thanks to their ebullient frontman Lee Brilleaux, his presence – at least on record – isn't overly missed on this live recording of the band at the refined locale of Cheltenham Town Hall. Pub rock always seemed like a rather derisory description of Dr. Feelgood's output – they remain one of the tightest and most well-drilled R&B combos the UK ever produced.

The pace rarely dips, from the stomping blues of their own *Back In The Night* to the strutting *Roxette,* as well as the frenetic howl of *Baby Jane*. Their raucous tear through some well-chosen covers – *See You Later Alligator*, *Bony Moronie* and *Great Balls Of Fire* – ensures the quality threshold never dips. It all sounds like a whole heap of sweaty fun… and that's not something you can say about Cheltenham very often. *Steve Harnell*



The Yardbirds

LIVE AT THE BBC 1965-68

BBC

As regular guests at the Beeb, The Yardbirds racked up a number of appearances on its roster of radio pop shows, and this collection does a fine job in profiling their metamorphosis from sparky R&B and blues worshippers to psych-rock innovators. Specifically covering the post-Clapton years of 1965 to '68, the virtuoso guitar of Jeff Beck and Jimmy Page makes up for the rudimentary recording practices at the time.

Beck is on spiky form on the heavy-riffing *The Train Kept A-Rollin'* and wonderfully fluid on *Over Under Sideways Down* in particular. By the time Page swaps bass for lead guitar, the band have ventured even further into experimental territory. He'd revisit both *White Summer* and *Dazed And Confused* with Led Zeppelin, of course, but without his apprenticeship here in the UK's first finishing school for axe heroes, the sound of classic rock in the 70s may have evolved very differently indeed. *Steve Harnell*

Baxter Dury

PRINCE OF TEARS

HEAVENLY

The charm, swagger and surrealism of *Miami* – the truly brilliant opening track on Baxter Dury's fifth studio album – is both immediate and intoxicating. Its disco-tinged groove recalls the strut of Ian Svenonius' Chain & The Gang led by a cockney-tongued lounge-bar Nick Cave. It opens up an album that is rich in tone, scope and vision. There's a cheek and humour that runs through a great deal of the album, but also a rawness as it collides between fiction and fantasy worlds. Musically, it's beautifully crafted, and *Almond Milk* – the fruity two-minute collaboration with Sleaford Mods' Jason Williamson – captures a moment in which the record feels adventurous and fizzy, yet restrained and thoughtful… It's emblematic of an album that is both deeply fun and subtly melancholic. The album glides smoothly throughout, remaining a constantly endearing and captivating listen from beginning to end. *Daniel Dylan Wray*

VERDICT
8/10

VERDICT
7/10

VERDICT
8/10

John Foxx et al

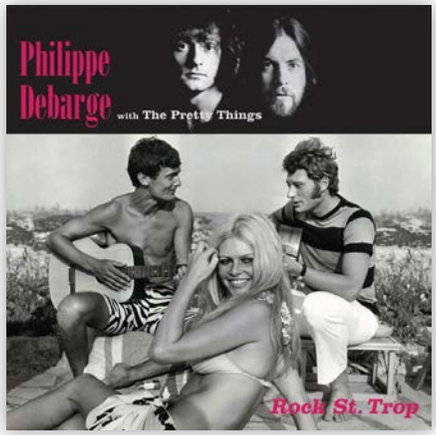
TRANSLUCENCE/DRIFT MUSIC/NIGHTHAWKS

DEMON

This three-LP boxset of sublime loveliness combines a reissue of John Foxx's 2003 double-album collaboration with Harold Budd and the pair's hook-up with minimalist composer Ruben Garcia from 2011. Housed in a rather wonderful rigid slipcase courtesy of designer Jonathan Barnbrook – the man behind David Bowie's *Blackstar* release – Budd's delicate piano lines and Foxx's beatific keyboard washes are a joy throughout *Translucence/Drift Music*. Opening with the wonderful reverb-suffused *Subtext* and delicate *Momentary Architecture* and *Adult*, it then passes through more downbeat territory on *A Change In The Weather*. The *Nighthawks* LP continues along similar lines, although it tiptoes into eerie sci-fi electronica landscapes on tracks such as *Fugitive Desire*. There's nothing here that radically twists the ambient formula, but this is consistently beautiful and rewarding. *Steve Harnell*

VERDICT

9/10



Philippe Debarge/ The Pretty Things

ROCK ST. TROP

SNAPPER MUSIC

Languishing unreleased for 40 years, this may have passed many psych-rock fans by. In unorthodox fashion, international playboy Philippe Debarge contacted his favourite band The Pretty Things in 1969 with a wad of cash and begged them to make an album with him. In-between the release of LP *S.F. Sorrow* and the recording of follow-up *Parachute*, the Pretties (minus departed lead guitarist Dick Taylor) were at a loose end. Written by Phil May and Wally Waller, *Rock St. Trop* is no vanity project: Debarge more than holds his own as a vocalist. *You Might Even Say* has an Arthur Lee flourish and the funky *You're Running You And Me* rattles along. *Eagle's Son* could be a blueprint for ELO, and Waller's rolling piano lines are a treat on *It'll Never Be Me*. *Steve Harnell*

VERDICT

7/10

King Krule

THE OOZ

PANTHER SOUNDS/XL

Archy Marshall is arguably the most prolific artist in a generation – and he's barely 23. The cascade of music attributed to his eight aliases is nothing short of astonishing. *The OOZ*, Marshall's latest, comes under his flagship moniker King Krule and the result is a dense, oscillating tapestry of jazz, hip-hop and post-punk, which is remarkably idiosyncratic. Throughout the 19 tracks, Marshall explores themes of self-annihilation and dissolving relationships against the grim and, at times, macabre backdrop of his South London surroundings. Looking to find safety in the antiquated cobbles of the city he adores, he is scuppered by haunting memories of suffering. On *Midnight 01 (Deep Sea Diver)* he laments "Why'd you leave me? Because of my depression?/ You used to complete me, but I guess I learnt a lesson". Marshall's poetic lyrics may depict a life in the doldrums, but luckily for us, his visionary ability to combine wildly disparate sounds into a brutalist, but beautiful, terrain remains unaffected. *Sam Willis*

VERDICT

9/10

Squeeze

THE KNOWLEDGE

LOVE RECORDS

There's a whole lot more to Tilbrook and Difford's follow-up to the critical and commercial success of 2015's *Cradle To The Grave* than their trademark power pop. The wide-ranging new studio 12-tracker is an ambitious mixture of nuanced rock shot through with a big heart and social conscience. From the ominous opening notes of the expansive *Innocence In Paradise* and the striking *Patchouli*, which melds country rock with strings and baroque harpsichord lines, they're on fine form. *A&E* is a moving plea for more investment in the NHS and *Rough Ride* blends funky disco guitars, a wailing operatic diva and a children's chorus on a protest against austerity and the high cost of living in London. Lyrically, this is all over the map, from songs that deal with erectile dysfunction (*Please Be Upstanding*) and predatory youth football coaches (*Final Score*) to Difford and Tilbrook's on-off songwriting partnership on *Two Forks*. There's even a paean to obsessive vinyl collectors on *Albatross*. *Steve Harnell*

VERDICT

8/10

T. Rex

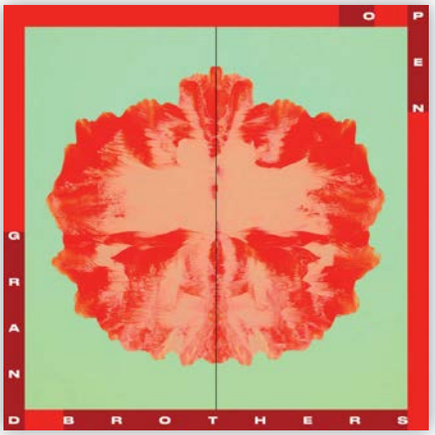
REMIXES

DEMON

A natural progression from the hallowed source material or glam-rock sacrilege? You decide. Marking the 40th anniversary since Marc Bolan's tragic death, the T. Rex reissue/repackage/remodel campaign continues apace with this remix collection that's sure to divide fans. With these types of affairs, it's often better to be brave and go for broke – the more radical reworkings of *20th Century Boy* by STOOF and *Metal Guru* by Mischa 'Book' Chillak are far superior to the respectful tweaks of The Reflex's *Children Of The Revolution*. The Reflex returns for *Light Of Love* to turn the funkiness up to 11 and Kent Rockafeller adds a housey electro flourish to *Telegram Sam*. The whomping revamp of *New York City* by Ra Ra Riot is definitely the way to go and improves on the slight original. If you're okay with the concept, then snap this up while you can – this red-vinyl three-LP set is limited to just 500 copies. *Steve Harnell*

VERDICT

7/10



Grandbrothers

OPEN

CITY SLANG

Düsseldorf's Grandbrothers are an odd duo. While German-Turkish pianist Erol Sarp plays, Swiss 'progressive mechanic, engineer and software designer' Lukas Vogel uses technology to resample and re-envision the sounds, also triggering further effects using crazy mechanical apparatus attached to the instruments' strings and bodies. The upshot is that all of the album's sounds originate from the piano itself – a feat that's been likened to "open-heart surgery on a grand". All of this would just be a mildly diverting gimmick if the music wasn't worth listening to, but thankfully, this isn't the case. The variety in *Open*'s 10 tracks is limited by the format, but the compositions work extra hard to create drama by building on delicate melodic figures and transforming them into powerful soundscapes. Fans of Nils Frahm, Andrew Bird and Jon Hopkins will enjoy the emotionally charged movie-soundtrack feel and the classical dynamics of the music, and *Open* is worth a listen purely to marvel at the sonic ingenuity. *Owen Bailey*

VERDICT

8/10

The The

RADIO CINEOLA: TRILOGY

CINEOLA

Much has been made of Matt Johnson/The The's return but in truth, he never went away. Perhaps the commentators who see this new three-LP set as a 'comeback' are the ones that have been on a long, lonely wait for *Infected II* (or *The Pornography Of Despair*) for the last 30 years. But if you look at the Miscellaneous section on The The's Discogs page – or if you accept the notion that a pop musician can change mediums – then you soon realise The The have been far from silent. Excerpts from Disc Two, the spellbinding *The Inertia Variations*, have appeared since 2010. Disc One's *The End Of The Day* covers project and Disc Three's absorbing podcast have been developed in tandem with a string of tense, emotional soundtrack releases. Rather than a comeback, *Trilogy* is a primer for the world-at-large about where Johnson is now: an update on a gradually shifting change in course, as opposed to a rethink or a relaunch. *Ian Peel*

VERDICT

9/10

James Holden

THE ANIMAL SPIRITS

BORDER COMMUNITY

They might make a different kind of racket but James Holden shares an ominous-sounding aesthetic with These New Puritans, the austere, severe art-rock outfit whose sound transformed into something more intense with every album. Similarly, Holden's music is always evolving, always focused, and the live experience of playing the laptop-based pagan krautrock of second album *The Inheritors* has delivered him to another world entirely on this double-vinyl album, *The Animal Spirits*. The songs remain relentlessly propulsive, but, recorded live with a band including Gallic synth nerd Etienne Jaumet and Tom Page from RocketNumberNine, they capture the communion between its players as they converse with Holden's wild, synth-driven folk-trance. The result is a strident and ecstatic polyrhythmic churn of electronics, drums and brass, like a Hulked-up Boards Of Canada or *Hyperborea*-era Tangerine Dream with jazz chops. *Chris Parkin*

VERDICT

8/10

Lanterns On The Lake

LIVE WITH ROYAL NORTHERN SINFONIA

BELLA UNION

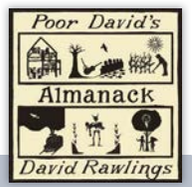
Recorded at The Sage in Gateshead and available on vinyl for the first time, this stunning record captures a rare collaboration between Newcastle band Lanterns On The Lake and Royal Northern Sinfonia. Comprising mostly tracks from *Until The Colours Run* (2013) and *Beings* (2016), it's a spellbinding performance. The band's already widescreen post-rock sound is an affecting collision of the fragility of vocalist Hazel Wilde's darkly beautiful vignettes and Paul Gregory's virtuosic post-rock guitar playing. A 40-piece orchestra lends further majesty, the strings section underpinning Gregory's work sympathetically and horns adding burnished grandeur to the melancholy. Third album title track *Beings*, with Gregory's seismic bowed guitar to the fore, is the highlight, while early fans' favourite *I Love You Sleepyhead* provides an unforgettable closer. *Gary Walker*

VERDICT

9/10

Genre Hopping
Country/Americana

Each issue, **Chris Parkin** uncovers the latest gems in a particular genre. This time, it's a road trip into country territory to meet some new friends and see some familiar faces



Every year is a big year for country and Americana. Like metal and hard house, they're genres that will never die and 2017 is full of notable releases. Willie Nelson took time off from developing his legal marijuana brand to release his 72nd studio album, *God's Problem Child*, and it's his best in years; Alison Krauss made a solo album for the first time since 1999; and Chris Stapleton continues to reign. With the US in turmoil, then, purveyors of the heartland sound have much to twang on about.

Margo Price honed her outlaw sound, informed by Emmylou Harris and Tammy Wynette, through years of indifference from the industry and finally caught a break with her 2016 debut of heartbreaking and shit-kicking country, *Midwest Farmer's Daughter*. That record won over purists, but her powerful follow-up, *All American Made*, treads new ground. Price adds gospel and soul to her empathetic twang and honky-tonk rhythms, kicking up dust with observational, doomsaying songs about the state of the union. She takes up with Nelson, too, on the baton-passing *Learning To Lose*, a reminder of our eternal travails.

On his own latest album, Bonnie 'Prince' Billy pays tribute to the music of one of Nelson's closest compadres, Merle Haggard. Fans of Will Oldham's absurdist tendencies might deny *Best Troubador*'s charm, but this hefty double-vinyl tribute to the hard-drinking, fist-fighting country hero fits snugly alongside Oldham's recent albums of reflection. On intimate form, Oldham avoids the wildman songs and instead focuses on Haggard's meditations on love, following your own path, and the American Dream.

In 2013, Oldham paid tribute to The Everly Brothers on an album called *What The Brothers Sang*. Glendale, California's Mapache – that's Spanish for raccoon, by the way – are on a similar page. Only just in their 20s, the self-titled second effort from Clay Finch and Sam Blasucci is a blissfully easy-going, long-haired album of fingerpicking, pedal-steel cosmic country that references Phil and Don, Gene Clark, and psych-country revivalists Beachwood Sparks.

John Moreland is more of a straight-up sort of dude. The gravel-voiced Oklahoman has been doing his thing – poetic heartbreak songs from the Midwest – for nearly a decade now, with indie-rock fans oblivious to his every move. However, newly signed to 4AD, he's gained fresh ears and this new record from the self-proclaimed "sad bastard" doesn't shy away from them. On *Big Bad Luv,* he deals in the same themes as usual – heartache and a life gone to shit – but with a feisty sound that lets the honky-tonk loose and his optimism shine.

Dave Rawlings has been at it for longer still. He and Gillian Welch play on each other's records, and Welch's fans will fall hard for Rawlings' *Poor David's Almanack*. Closer to Welch's music than Rawlings' own previous albums, this is wild, gothic Americana to stomp, yowl and cry to. Also worthy of a share of this month's salary is the new album by former Drive-By Trucker Jason Isbell, *The Nashville Sound*, and the pissed-off ornate Americana of The Weather Station's self-titled record. ●

EVERY YEAR IS A BIG YEAR FOR COUNTRY AND AMERICANA. 2017 IS FULL OF NOTABLE RELEASES; WITH THE US IN TURMOIL, THEN, PURVEYORS OF THE HEARTLAND SOUND HAVE MUCH TO TWANG ON ABOUT

SUBSCRIPTION SERVICES

Vinyl subscription services make an ideal Christmas or birthday present, taking the effort out of record shopping and providing you with a cool surprise in the post. So, whether you want new or second-hand records, 7"s or albums – accompanied by beer, wine or dinner recipes – *Long Live Vinyl* rounds up six of the best options…

Wax & Stamp

MONTHLY £28

www.waxandstamp.com

Born out of a love of record shops, Wax & Stamp send out two albums every month, one chosen by the team and the other by a guest selector. Previous guests have included label bosses, DJs and journalists. Our box contains Wax & Stamp's first exclusive pressing, Luke Rainsford's *I Feel At Home With You* on lemon-yellow vinyl. "The aim is that, by the end of the year, you should have 24 of the best releases of the year, along with a network of other members to discuss the records with, share recommendations and swap new record ideas," says the Wax & Stamp site.

Stylus

MONTHLY £35 ANNUAL £375

www.stylusvinyl.com

Musical couple Russ and Lacey are the brains behind Stylus, a vinyl-delivery service with a difference we very much approve of – each month's record comes with a bottle of wine. Working with major labels, past artists have included The Beach Boys, Nirvana and – of course – Amy Winehouse, while the booze comes recommended by leading wine merchants Great Western Wine. Each box contains a 12"x12" piece of art and a mini mag, too. You can also choose to receive only the vinyl without wine, but life's too short, eh?

Hurd

MONTHLY £23.99 (£9.99 JUST VINYL)
www.wearehurd.co.uk

Continuing the boozy theme, Hurd fills its monthly boxes with four delicious craft beers (or ciders) sourced from independent producers and picked to match the music. That music is voted for by Hurd's members from a shortlist of bands invited to submit their tracks. Whichever artist wins the vote gets their record pressed on limited-edition coloured vinyl. Our box's pick is a Mosaic hop Pale Ale from London's The Kernel Brewery, accompanied by South Wales four-piece Climbing Trees' 7" *Fall/Heading South*.

The Retro Store

MONTHLY £18 ANNUAL £180
www.theretro.co.uk

Rather than new albums or 7"s, The Retro Store hand-pick three second-hand LPs. They offer a range of packages, from a single month up to a year. *Long Live Vinyl*'s delivery consists of *A Trick Of The Tail* by Genesis, ELO's *A New World Record* and *Little Creatures* by Talking Heads. Not too shabby for £18. The Retro Store also offer Record Collection Starter Packs for newcomers to vinyl, giving you a choice of Crosley turntables, a record-care kit, 'now playing' stand and three albums.

Flying Vinyl

MONTHLY £20 ANNUAL £216
www.flyingvinyl.co.uk

"The revolution will not be digital," declares the website of this fun subscription service. What you get is an attractive cardboard wallet carrying five exclusive 7"s, an artist-info booklet and exclusive goodies. Tearing back the perforated strip on our envelope reveals the slogan: "The plural of vinyl is vinyl". Amen. Our package features sevens by Mellow Gang, Bloody Knees, Weirdo + Co, Theo Verney and Swimming Girls. A great choice for musical discovery.

Turntable Kitchen

MONTHLY $25 ANNUAL $150
www.turntablekitchen.com

Conceived in San Francisco and now based in Seattle, Turntable Kitchen's USP adds fresh produce and recipes to the records they send to members. Each Turntable Kitchen Pairings Box comes with an exclusive 7", digital mixtape and one or two "premium ingredients", plus three seasonal recipes and tasting notes. Our package had a bag of coriander seeds and 7"s by Benjamin Gibbard and Lucius. ●

LENCO L-3808

DIRECT-DRIVE BUDGET TURNTABLE

£200 *www.lencouk.com 0333 1234 602*

Offering both a sub-budget price point and an entry-level direct-drive system, **Paul Rigby** reviews Lenco's L-3808

It's easy to be dismissive with Lenco's L-3808. Take a quick look at the images here and it just screams "Made in China!" and all that those words trigger, in terms of misguided hi-fi prejudice. Not all budget hi-fi from that country is to be frowned upon and, despite its Technics SL-1200 design cues (ie, target light and pitch adjustment), the Lenco is no toy.

If you look beyond the DJ tools (the L-3808 could provide ideal budget DJ service, incidentally), you'll notice the Lenco is a relatively sturdy turntable, its direct-drive mechanism and build adding over a kilo in weight compared to the competing Dual MTR-75.

Arriving with a removable dust cover (I would recommend removing it during play to reduce vibration and improve sound quality), the Lenco sports an S-shaped tonearm. It feels small and fragile, but it does the job and is partnered by a welcome securing latch.

An Audio-Technica AT-3600 cartridge features a conical stylus. Replace this cartridge as soon as possible for an elliptical model to improve sound quality. Manual in operation, the Lenco includes a built-in phono amplifier, which is useful if your amp doesn't feature such an essential item, or if you want to plug the L-3808 into a pair of powered speakers. A USB digital output is also present, which can be used with the included Audacity music-editing software for the

digital recording of your analogue discs. A mains cable comes pre-fitted.

The eight-pole, two-phase motor design doesn't feature quartz control but, at this price, that's not surprising. As such, I did have to utilise the pitch adjustment just a tad, to correct a minor speed drop.

BUDGET UNIT

Sub-budget turntables are often full of good intentions and do their very best under difficult, low-cost build conditions, but sometimes suffer from woolly bass, screechy midrange and a general lack of control. The Lenco's fine direct-drive system is its ace in the hole. Playing an LP from minimal electronica outfit Bizarre Unit, I was impressed by the precision and control in both the midrange and bass. Apart from the stereo image being rock solid and central, the bass was noticeably heavier than normal for this price point, with a heft and weight that added significant presence to the entire track. Organic drums allied well with the accurate guitar sounds and airy general soundstage.

Also, male and female vocals revealed plenty of emotion during their delivery, while synths never threatened to mask subtle details, giving the music a richer flavour.

I then turned to the jazz vocal of Gogi Grant and the track *By Myself*, from the 1960 LP, *Granted It's Gogi* on Living Stereo. Grant's wide-ranging and dynamic vocal was offered plenty of space by the Lenco, as her lead vocal provided a distinct 3D effect around the centre of the stereo image.

The brass never suffered from brightness or stridency but, instead, had a texture through the vibrational effects of the performance, lendng an admirable tone to this section of the backing band.

Bass, not too surprisingly from this useful direct-drive system, responded splendidly. The double bass had a sense of power and control in the early parts of the track, while treble was notable for its admirable fragility. There are issues with the Lenco, but at its low asking price (I've seen it listed at £180 and less), you can forgive its foibles. At that very price, its sound quality return is excellent. It's also built solidly – in relative terms – and it's easy to set up and use. If you're looking for a first-time turntable or a sub-budget buy, then the L-3808 is a perfect choice. ●

IT'S BUILT SOLIDLY AND IS EASY TO SET UP AND USE. SO IF YOU'RE LOOKING FOR A FIRST-TIME TURNTABLE OR A SUB-BUDGET BUY, THEN THE L-3808 IS A PERFECT CHOICE

VERDICT

PROS	CONS
PRECISION	SLIGHT INITIAL SPEED ADJUSTMENT REQUIRED
FOCUS	
EASE OF USE	
BASS	
PRICE	
DIRECT DRIVE	

SCORE
30/33⅓

THORENS TD 309

TRI-BALANCE TURNTABLE

£1,229 *www.thorens.com 01425 460760*

A unique design within the mid-price bracket catches the eye and, according to **Paul Rigby**, the ear too…

Founded in Switzerland in the 19th century, transferred to Germany in the 60s and then back to Switzerland in the early noughties, Thorens is a venerable and longstanding producer of turntables which has been steadily re-establishing itself after a time away from the hi-fi bright lights.

The TD 309, with its almost Cubist geometrical features, has been designed to draw the eye, especially in its bright red livery. It makes the black alternative choice appear rather dowdy, or more sophisticated, depending on your taste.

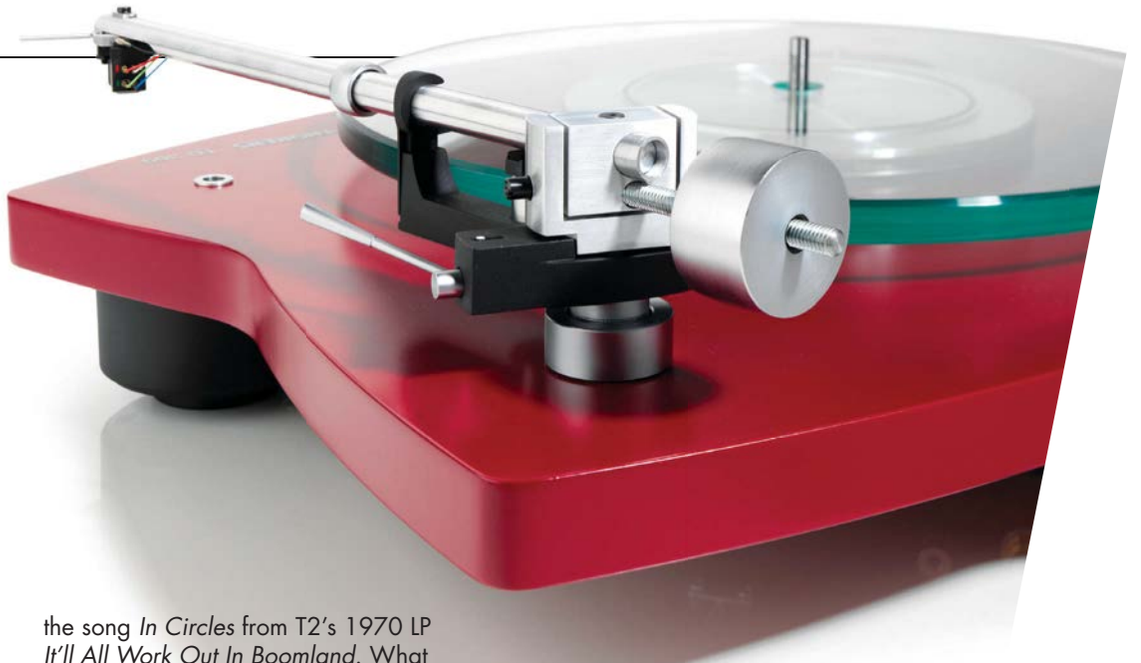
Weighing in at 6.5kg, the MDF-based plinth sits upon three feet. Three transport screws have to be removed from under each to release the spring-loaded suspension, which requires no tweaking because Thorens has set this and just about every other element of the turntable in the factory before ship out. This includes the aluminium TP 92 tonearm (together with its vibration-removing ring feature installed midway along the arm tube) and the AT95B moving-magnet cartridge.

The decoupled DC motor has also been designed to minimise vibration. It drives the flat belt around an aluminium sub-platter. A glass platter sits on top, while a cork mat rests upon the platter.

I do have an issue with a hockey-puck-sized balancing weight that rests over the front-left foot. It seems somewhat out of place and anomalous to the rest of the tidy and aesthetically artistic design. Yes, it is there to offset the weight of the tonearm – but couldn't the Thorens designers have found a more elegant method than plonking a whopping great piece of metal on the edge of the plinth? Surely there was another way around this issue?

WITH SOUND TO MATCH

I loved the plinth overhang, which hides the motor and other gear that sits underneath. Beneath the front portion of the overhang, you'll find a robust speed-selector lever which switches easily left and right to select 33⅓ and 45rpm. Make sure that you install the phono cables and earth cable right at the beginning of the setup process (and not later, as recommended by the manual). If you do, you will be able



THE THORENS PROVIDED A SUPREME NEUTRALITY AND COHERENT BALANCE THAT WAS A WONDER TO BEHOLD. THE MIDRANGE INSPIRED CONFIDENCE AND EXUDED POISE

to tilt the plinth and insert the cables underneath this overhang. If you don't, you'll have a devil of a time trying to locate the sockets with the phono cable.

While I'm dishing out hints and tips, when lifting the tonearm from vinyl playback to its resting point, push the arm firmly into the static arm securing point to prevent it popping out again. Securing the tonearm can be deceiving, if you're too casual about seating the tonearm.

Sound tests began with prog rock and the song *In Circles* from T2's 1970 LP *It'll All Work Out In Boomland*. What struck me from the off was the low noise output, allowing me to increase the gain to reach my normal volume. Detail, insight and clarity were excellent, even at this point.

Okay, dynamic extension might not have reached the very edges of the spectrum but, instead, the Thorens provided a supreme neutrality and coherent balance that was a wonder to behold. Inspiring confidence and a welcome security, the midrange not only exuded poise, but also an even-handed approach to the diverse frequencies on offer. Bass was solid and powerful, while treble had a firm-yet-fragile aspect.

The recording of Nat King Cole's jazz ballad *Time And The River* suffered a touch from excessive, inherent compression. The Thorens never hid this effect, but did take control of the chaotic frequencies, reducing listening fatigue immeasurably. Meanwhile, the TD 309 offered impressive precision and focus, tracking the song's subtle cowbell effect.

The highlight of this design is a superbly conceived suspension system. Implemented in a straightforward manner and set up easily by inexperienced users, this system forms the core of the TD 309's low-noise sonic approach. Based upon a reasonable price point, the TD 309 offers you top-quality sound but also ease of use. It's a devastating combination. ●

The TD 309 incorporates the technological innovation to back up its striking looks

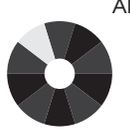
VERDICT

PROS

LOW NOISE
BASS STRENGTH
BALANCED MIDRANGE
WIDE SOUNDSTAGE

CONS

PLINTH WEIGHT LOOKS LIKE AN ALUMINIUM PIMPLE



SCORE

29/33⅓

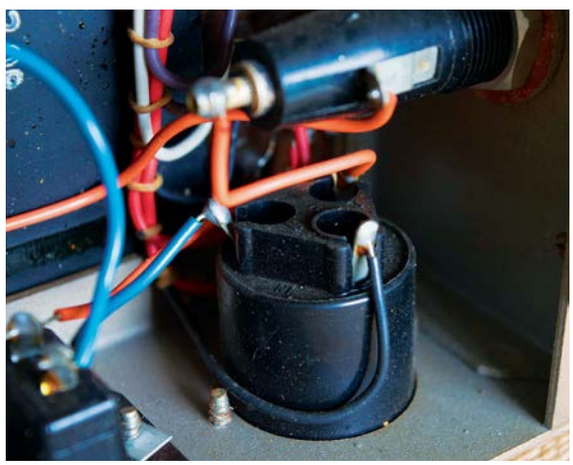
Part 3

VALVE-AMP REVAMP

With the electronic restoration complete, the Leak TL/12 Plus amp is treated to some modern connectors and tested for the first time. Restorer **Huw Price** gets all fired up…

My first Leak amplifier was a Stereo 60 that I bought 'as seen' for £25. Barely out of my teens, I was so excited to hear it that I hooked it up to my parents' hi-fi speakers, plonked it on their living-room carpet and flicked the power switch.

Almost instantaneously, there was a loud bang before a small white mushroom cloud formed over the chassis. With my heart in my mouth, I disconnected the exploding amplifier from the mains and lifted it off the carpet. To my great relief, the carpet and speakers were undamaged, but fragments of oily paper from the capacitor that had exploded were everywhere. The lesson I learned was never to power up an untested valve amp – or, indeed, a newly rebuilt one – in such a gung-ho way. But before firing up this amp, I still had a few more things to do.



Three wires connect to the original Bulgin mains socket – orange/live, blue/neutral and black/earth

MAINS SOCKET

Like many British valve amps of this era, the Leak TL/12 Plus was factory fitted with a 'pig nose' Bulgin mains socket. Needless to say, these don't satisfy modern safety requirements, and I didn't have the corresponding Bulgin plug to use with it anyway. It seems a shame to perform ugly and irreversible modifications simply in order to fit modern components. Fortunately, many vintage-guitar-amp enthusiasts feel the same way, and I was able to find a modern IEC socket designed specifically to replace round Bulgin sockets at Tube Amp Doctor in Germany (www.tubeampdoctor.com).

The Bulgin socket on the left has been removed and the replacement IEC socket on the right can now be installed

This RohS-compliant socket (Part number: MBBREP) is designed to be a drop-in replacement for 1 1/8-inch (28.6mm) mounting holes. These Leaks have the slightly smaller 1 1/16-inch (27mm) mounting hole, but the website says the sockets can be rounded off to fit. The other difference is that the mounting screw holes require the replacement socket to be turned 45 degrees to fit, but it's a minor detail.

I noted the connection wires, desoldered them from the Bulgin tags and removed the socket (see the pics on this page). A file was rolled over the corners of the new socket and when it was fitted, the mounting screwholes matched pretty well. I used a needle file to make one of

The original screw terminals are replaced with these gold-plated speaker posts from Maplin

them slightly larger and ensure the screw could go in straight.

Conveniently, the original wires had sufficient length to reach the terminals of the replacement socket. Three solder joints later, the job was done and I could connect the TL/12 Plus with a modern mains lead.

OFF THE POST

Vintage Leak amps have many laudable features, but the speaker connectors aren't among them. Leak used rudimentary screw terminals, which were probably fine for the skinny speaker wire used at the time. However, it's almost impossible to use them with thick modern speaker wire. I decided to fit speaker posts that could accommodate bare-wire and banana-plug connectors.

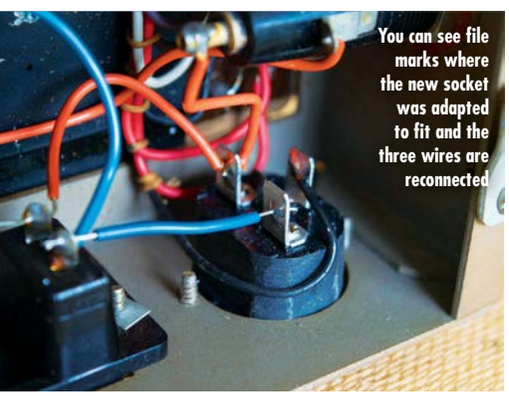
Although you can spend a lot on fancy speaker posts, I wanted to perform a reversible modification, so I chose a set of Maplin Twin Terminal Posts (Code: JK24B). The best thing about these is that, with a little ingenuity, they will fit perfectly (see pic above).

The trick is to remove the Leak terminals – they simply unscrew – and screw in the new posts. Black corresponds to negative/earth and red to positive. You could leave it at that if you only intend to use banana plugs. However, they do need to be secured if you want to use bare speaker wires.

To do this, desolder the terminals, remove the two terminal board screws and lift the assembly out of the chassis. The solder tags are fitted into the board, so carefully bend them flat – away from the new terminal posts.

The Maplin kit comes with a washer and two bolts for each terminal. Fit the first bolt over the terminal shaft and tighten it up while holding the terminal in position. Next, slip the washer over the bolt, fit the second bolt over the washer and tighten it to clamp everything in position.

The solder tags must be bent back up – tightly against the washer – in order to clear the edge of the chassis



You can see file marks where the new socket was adapted to fit and the three wires are reconnected

The new speaker posts are installed, and you can see the leftover parts we no longer require

opening. Refit the terminal board and before resoldering the speaker wires, use a continuity tester between the chassis and each terminal to ensure that neither is shorting out against the chassis. You could make things easier by prying the original solder tags from the terminal board and soldering directly onto the new speaker posts, but that mod wouldn't be reversible.

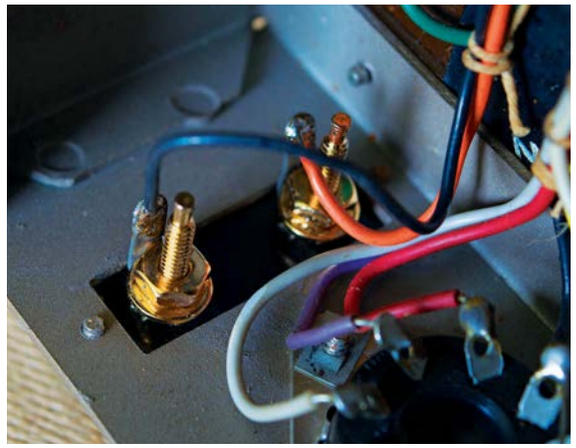
POWERING UP

I do a lot of servicing and repair work on valve amplifiers, so I use a current limiter. These are cheap and easy to make, requiring little more than a switched mains socket, a lamp holder and an old-fashioned 100-watt lightbulb.

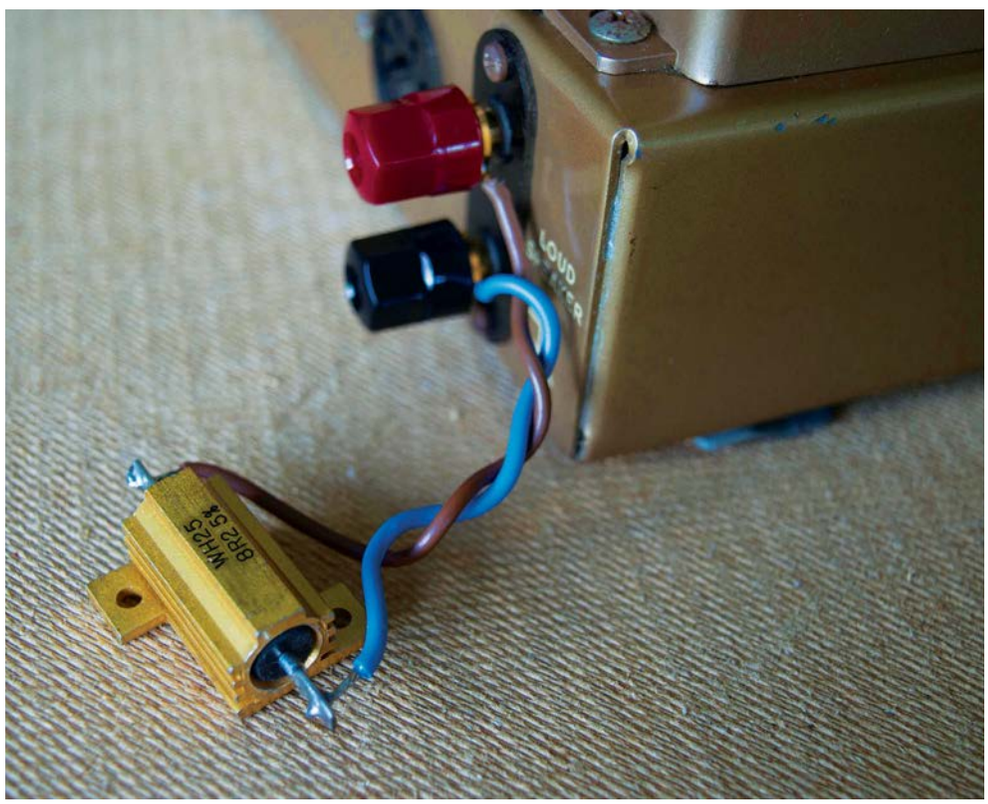
The ones you need are the filament type and, these days, they're known in the trade as 'rough service lamps'. If you want to know how to build one, then you should follow this link – www.vintage-radio.com/projects/lamp-limiter.html – and check out some tutorials on YouTube. If you can contemplate rebuilding a Leak amp, you can certainly make one of these yourself.

Faulty transformers, valves, capacitors and wiring can all cause an amplifier to draw too much current. This may cause further damage to the amp, and the fuse in your mains plug may be rated too high to protect it. A 100-watt lightbulb can pass only a limited amount of current, so if there's excessive current draw, the bulb will illuminate brightly.

As the filament temperature increases, so does its resistance, which restricts current flow. This serves two functions – it protects the amp and provides you with a clear visual indication that something is wrong. Powering up the Leak began with the current limiter connected and no valves installed. I also connected a high-power 8-ohm resistor across the speaker terminals, because a valve amp should never be run without a speaker or 'dummy load' connected to its output (see pic below), and bridged the switch terminals under the mains transformer (below, right). Encouragingly, the bulb stayed dim, so I turned off the mains supply, inserted the rectifier valve and powered on again. This process continued with the power valves added one at a time, followed by the phase inverter and the EF86 pentode and the input. With all five valves installed, the bulb showed a barely perceptible glow and nothing appeared to be overheating (see pic, right). At last, it was time to see if this rebuilt Leak would pass an audio signal. I mounted an RCA socket onto the back of an octal plug to obviate the need to drill a hole for the RCA socket in the chassis. This allowed the Leak to be wired into my existing hi-fi system and, with a speaker connected, I switched on. To my delight, the TL/12 Plus worked… perfectly!



The new speaker posts are firmly fixed and the output wires are reconnected after checking for shorts

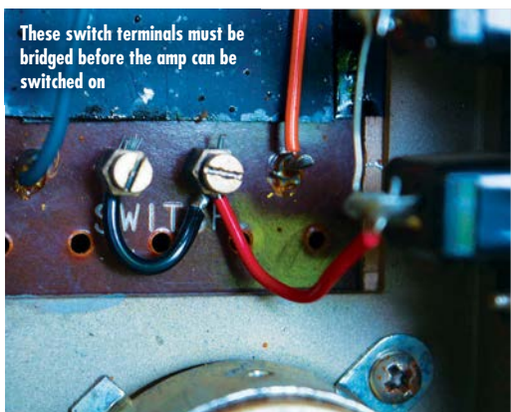


This 8-ohm dummy load resistor allows the amp to be powered up without connecting a speaker

SENSITIVE SOUL

In addition to the easily resolved connectivity issues, there is a technical issue that compromises the compatibility of all Leak valve power amplifiers with contemporary hi-fi equipment. Simply put, the input stages are way too sensitive for line-level sources such as CD players.

These amps were designed to be used in conjunction with Leak preamps. They came as a unit, with the octal socket at the front end of the power amp providing heater and HT voltage for the valves in the preamp. The fact is that the power amps were far superior to



These switch terminals must be bridged before the amp can be switched on

This homemade current limiter helps to keep you and the amp safe

the preamps, which are not highly regarded in hi-fi circles.

Leak's Varislope preamp was a low-gain device with a 125mV maximum output, and in order to achieve full 12-watt output the TL/12 Plus manual states that 125mV is sufficient. Now consider that the average CD player puts out a whopping 2V! Unfortunately, the increased input doesn't mean that the TL/12 Plus is transformed into a 20- or 30-watt amplifier. Instead, the input stage becomes overloaded and the sound can become harsh or even noticeably distorted.

There are various workarounds, but for the time being, I would suggest two things. Firstly, reconfigure the EF86 as a triode by moving the green wire connecting Pin 1 of the valve socket to the 1M resistor to the adjacent solder tag with the red wire leading from Pin 6 (see pics, below right).

IF YOU ENJOY MUSIC FROM THE 60S AND 70S, CONSIDER RECORDS FROM THOSE ERAS WERE MIXED AND MASTERED WITH AMPS LIKE THESE IN MIND

Secondly, I would place a passive preamp between your preamp and the power amp. For running line-level sources such as CD players, the Leak TL/12 Plus doesn't need an active preamp with gain, and even some phono stages can overload the input. A passive preamp is the simplest and cheapest solution and you won't have to compromise the Leak's circuitry with complex electronic modifications.

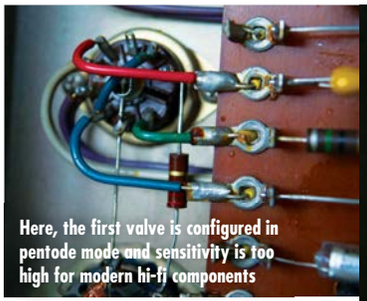
SUMMING UP

So that's the Leak up and running, and I couldn't be any happier with the results. Background noise is barely perceptible and the sound is highly detailed and clear, with a smooth, effortless, natural quality. It certainly sounds better than my other two TL/12 Plus amps, so they're next in line for a rebuild and I'll be placing another order with HiFi Collective (www.hificollective.co.uk). The TL/12 Plus isn't a loud amp – especially when paired with inefficient speakers. However, for low- and medium-level listening, it's a delight. For those who enjoy music from the 1960s and 1970s, it's also worth considering that records from those eras were mixed and mastered with these types of amps in mind.

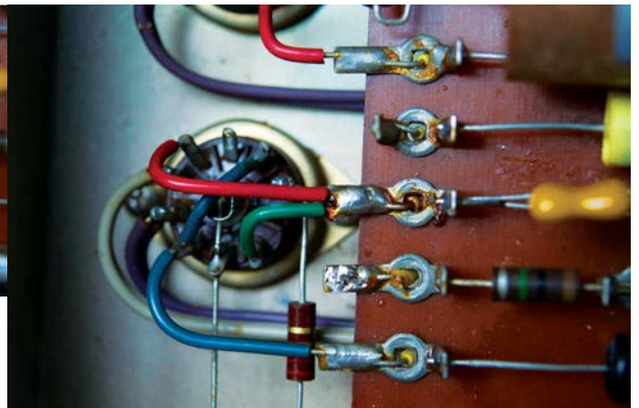
In fact, they would probably have been the same amps that were powering monitors in many of the studios. With Leak amps driving your speakers, you can be confident you're hearing those precious records as they were intended to be heard by the artists who made them. ●

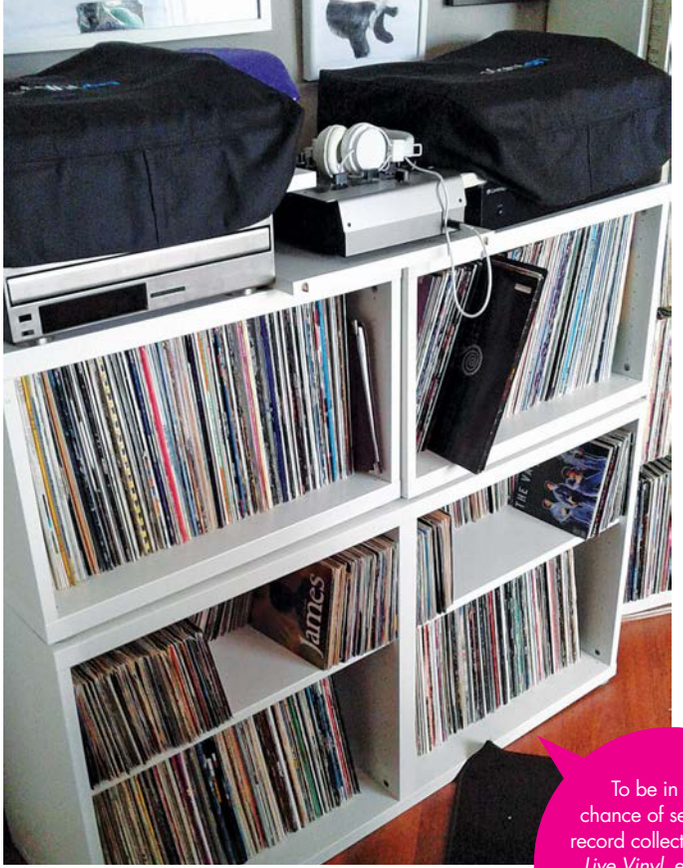
Moving the green wire to the adjacent solder tag puts the first valve in triode mode, to lower sensitivity

A Maplin RCA socket is mounted on an octal plug instead of drilling a hole in the chassis



Here, the first valve is configured in pentode mode and sensitivity is too high for modern hi-fi components





The Vinylist

ROB COOPER

To be in with a chance of seeing your record collection in *Long Live Vinyl*, email your details and a picture to gary.walker@anthem-publishing.com

Reader **Rob Cooper** went from an early encounter with Showaddywaddy to being a lover of rockabilly – and he'll break the bank for a rare Shaky single…

What was the first record you bought?
"My first record was a present, Christmas 1980, a Showaddywaddy hits album. I had this with my first deck, the same Christmas. I was given record vouchers by other family members the same year. I bought *Over The Rainbow* by Matchbox and *Blue Moon* by Showaddywaddy on 7" single, as well as a compilation album called *Rock House*, which had hits from Stray Cats, Shaky and Rockpile. I still have all of these… I played *Rock House* over and over and felt quite cool in my baggy jeans and varsity jacket as a 12-year-old rockabilly fan."

What artists and genres are you most interested in?
"I'm a rock 'n' roll, rockabilly and psychobilly fan – my collection is an 80-to-20 split between these genres and 80s pop, sort of a nod to my youth. My single artist is Shakin' Stevens: I've been collecting since he burst onto the pop scene. I used my £3 paper round money as a 13-year-old, on a bus to Brownhills or Birmingham to buy a record most Saturdays. It was while on one of these trips, to the Oasis Centre in Birmingham, I heard The Meteors and bought the *Johnny Remember Me* picture disc. I started to realise there was more to the scene than the charts, The Jets, Stray Cats and Matchbox – when King Kurt appeared on *Top Of The Pops*, that was another door opened."

How many records do you have?
"My collection is just shy of 5,000 records. I'm cataloguing them all, so I have an up-to-date list. It's getting more and more difficult to find new vinyl in my genre; the Western Star record label from Bristol, in my opinion, are releasing the best original stuff at the moment. There are other labels, but they tend to do reports or hits albums, and always 'remastered'! If rock 'n' roll had sounded so smooth back in the 50s, it would never have taken off. It's supposed to pop, crackle and hiss."

What's the most valuable record in your collection?
"'Most valuable' is always difficult. Just because a book says it's worth £100… Each collector has their own niche. I've found loads of my stuff at car boots, record fairs and in bargain buckets, because people don't collect what I do. I've a lot of promos from 80s pop, as well as all of Shakin' Stevens' promos. I also have originals of all the 50s artists, Elvis' first 20-odd albums, all originals… I've been quite lucky, I got all my collectables before the latest vinyl uprising, during the mid 90s to 2010ish, when people were giving collections to charity shops."

What's the Holy Grail record that you'd most like to own?
"Shaky's *Green Door* on 12" single, I believe it came out on three different colours of vinyl, I've never even seen one. And *Hot Dog* on a clear French vinyl 12". Again, I've seen only one of these and it was out of my price range at the time. I'd be prepared to break the three-figure barrier for any of these, which would be a first!"

What's your listening setup?
"I have two Stanton T62 decks, a Cambridge Topaz AM1 amplifier, a Numark M4 mixer and for monitors, MR2 speakers." ●

LOSE YOURSELF IN A WORLD OF
Vinyl
FIND YOURSELF IN
OXFAM'S ONLINE SHOP
oxfam.org.uk/shop
TIME ON MY HANDS
OXFAM

STEREO

BOB DYLAN

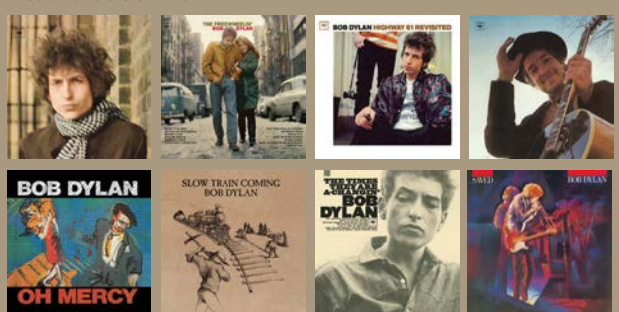
Trouble No More

COLUMBIA

THE BOOTLEG SERIES *Vol. 13* / 1979-1981

The latest chapter in the acclaimed Bob Dylan Bootleg Series showcasing the music Dylan wrote and performed during one of the most surprising, controversial and inspired periods of his career.

Also available on LP:



LIMITED EDITION
9 DISC SET
Includes 8CDs of previously unreleased material, DVD of previously unreleased footage and hardcover book

2CD SET
30 track highlights collection

4LP + 2CD SET
180 gram vinyl plus 30 track highlights collection

OUT 3RD NOVEMBER

BOBDYLAN.COM

*CD version shown for illustration purposes

amazon.co.uk

Amazon, the Amazon logo and Amazon.co.uk are registered trademarks of Amazon EU SARL or its affiliates. Free Super Saver Delivery and Unlimited One-Day Delivery with Amazon Prime are available on eligible orders. Terms and Conditions apply. See Amazon.co.uk for details.